



DESIGNED IN BOSTON

A Personal Journal-History of the
Boston Architectural College, 1889-2011

by Don Robert Brown, AIA Emeritus



Dear Members of the Class of 2019,

Congratulations on your graduation! We are pleased to welcome you into the BAC Alumni Association on behalf of the nearly 5,000 alumni living in all 50 U.S. states and 28 countries around the world. This network provides formal and informal ways to engage with the College and build upon your own professional networks as you progress in your career. We encourage you to stay connected, give back, participate in the life of the school, and mentor the next generation of designers.

We hope you enjoy *Designed in Boston*, a history of the BAC, which is a gift from the Alumni Association. As you flip through the pages of our collective past, remember that each of you represent our collective future. Do great things and make the world a better place through design!

Please stay in touch and consider joining our upcoming alumni events and activities!

Best wishes,

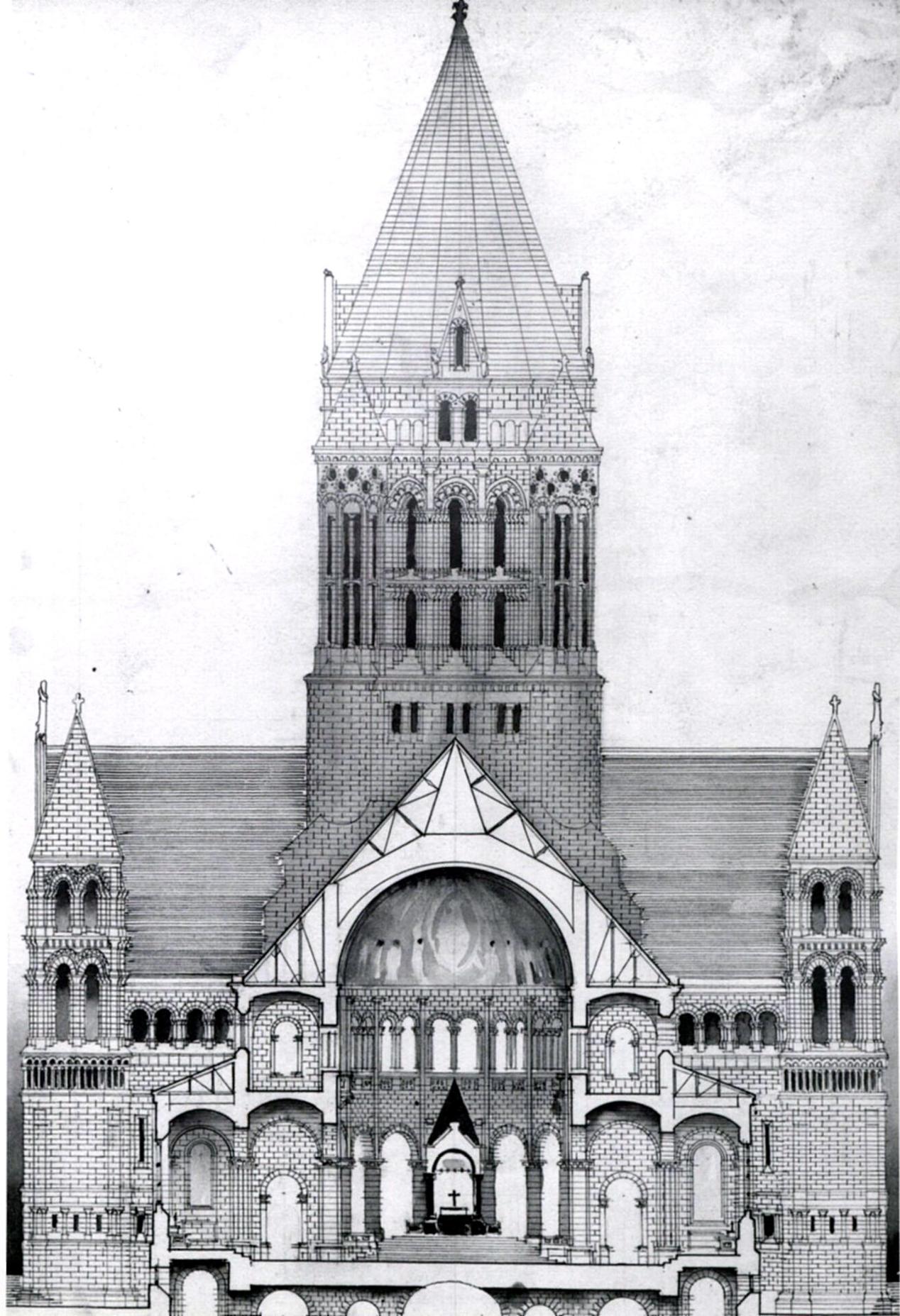
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A Personal Journal-History of the
Boston Architectural College,
1889-2011

Don Robert Brown, AIA, Emeritus

Boston Architectural College
Boston, MA
2014

Boston Architectural College
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FRONTISPIECE: Architectural drawing by George Shepley, ca. 1883.
(BAC Archives, Gift of Hugh Shepley)

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*Dedicated to all the alumni,
past and present, of what is now
the Boston Architectural College,
in their role as caring keepers
of the BAC spirit*

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Preface

The narrative that follows is a kind of historical journal of the Boston Architectural College, sketching its evolution and growth over the past 120 years from Club, to Center, to College. Events of the BAC experience are recalled through annual entries, as discovered in the records of various committees, especially those of the Board, Atelier (student government), Education, House, Membership, Tours, Finance, Entertainment, Exhibitions, and even the Ladies Committees. BAC student life, faculty contributions, staff challenges, and alumni involvement are documented by BAC publications and local newspaper articles. Viewed collectively, these records are revealing contributors to this journal-of-passage, along with a number of personal recollections collected from a wide variety of graduates, faculty, staff, and at-large supporters. As assembled, they truly reflect and define (sometimes in an astonishing fashion) BAC educational accomplishments and the ever-evolving institutional purpose of the college and those devoted to it.

Telescoping over a century and a quarter of BAC events has been a joy, a burden, and a privilege, and above all a serious responsibility. It has afforded the author a special kind of time-traveller experience, an exhilarating and slightly disorienting trip to now be shared, as the reader may be willing.

The journal that follows, uses an accumulation of data and observations to record the evolution of the BAC, revealing the overall pattern of a school that began as a club for certain gentlemen interested in design, and grew into a college of spatial design for all. Tracking through twelve decades of the BAC, warts and all, clearly reveals its vibrant, inclusive, and—at times—threatened career as the only nineteenth-century New England design education program *based on practice* to bravely advance into the twenty-first century.

As this is one version of the story, many people, programs, problems, and possibilities important to the fuller understanding of the Boston Architectural College may be missing from this publication. The author recalls that some wise person once observed: "In seeking to do the impossible, be prepared to also seek forgiveness."

Finally, as narrator of this journal-as-legacy, I have also embraced a quote attributed to American author and novelist William Faulkner:

"The past is never dead. It's not even past."

Don Robert Brown
AIA, Emeritus



BAC students, ca. 1930s, possibly on the roof of the clubhouse at 16 Somerset Street. Crouching in front of this group are Arthur Manaselian and Joe DiStefano Jr.; sitting at left is Edwin Johnson. In the row standing are William Hathon, Ernest Whalen, Archie Riskin, Louis Jacot, Norm Shepard, Henry Wood, George F. Larson, Bob Fellows, Carl Priestley, Carmen DiStefano, Russell Brown, Walter Goodrich, Bob Minot, Mario Caputo, and Earl Brigley. (Photographer unknown, BAC Archives)

Acknowledgments

In celebrating the selfless labor of others, the narrator must acknowledge his considerable debt to previous contributors' documentation of BAC achievement. This includes a number of sketch histories that have appeared in newspapers and magazines in the 1920s and 1930s; Barbara Brooks Walker for her newspaper articles in the 1940s and 1950s; a rather remarkable BAC Atelier publication edited by members Anthony F. Lambert and Konrad Bose (1954); Harry Portnoy and his BAC Dedication Brochure Committee (1966); Boston Society of Architects Centennial publication co-editors Marvin Goody and Robert Walsh (1967); editor Eve Valentine and her book on Dean Cascieri (1982); Bettina (Toni) Norton and her insightful Club Centennial exhibitions catalog (1989); Margaret Henderson Floyd, writing on the occasion of the BAC Centennial (1989); Peter Papesch and his BAC governance and culture book (1999); and BAC Library Director Susan Lewis's helpful *Practice* feature story "BAC: The First One Hundred Years" (1999).

Appreciation is also extended to Wilbert R. Hasbrouck, for his inspiring and thorough history of the Chicago Architectural Club (2005). Special thanks go to architect and author Maureen Steele Bellows for her book on post-World War II life at the BAC, and noted architect Ralph Rapson. It is also certain that the energy and insight of BAC archivist Kris Kobiałka proved to be critical in the discovery of written and graphic materials that form key journal entries, most especially the endnotes that support each chapter's text. Her skilled assistance and energetic contributions to the publication only further confirm that preservation of the BAC institutional memory is a necessity rather than a luxury.

The BAC has also counted on resources beyond her walls to bring *Designed in Boston* to light. Thanks are due to Nancy Hadley, American Institute of Architects Archivist; Lauren Burn at the Boston Society of Architects for access to their historical collection; Kim Tenney and Aaron Schmidt of the Boston Public Library Prints and Fine Arts Departments; Lorna Condon and Ann Kardos of Historic New England; Elizabeth Roscio of the Bostonian Society; and the staff of the MIT Museum. The Boston Athenaeum and American Archives of Art were also consulted. A number of individuals provided images, or permission for their use. Editor Andrew W. German and designer Trish LaPointe helped the book attain its final form.

The author also wishes to express his thanks to BAC President Ted Landsmark, who drafted me to attempt this assignment. My wife Barbara was my first proofreader and final critic. To her wise counsel I ascribe the good parts, while the burden of the rest falls on me.

Finally, the volume had a champion in the person of Robert (Bob) Verrier, FAIA. As chair of the Alumni board he energetically promoted the project and encouraged the narrator with his enthusiasm and his belief in the mission of the BAC.



TOP: Before, Massachusetts Institute of Technology Building on Boylston Street, designed by William Gibbons Preston and built in 1866. This image, ca. 1870, demonstrates the desolation of the early Back Bay. BOTTOM: After, as the Back Bay fills in, this large building no longer looks quite so lonely. Photograph 1905 by T.E. Marr. In 1916 MIT moved across the river to Cambridge and this building was razed in 1939. (Both images courtesy of the Trustees of the Boston Public Library)

Origins of the BAC



"Quod non est in actis, non est in mundo."

"What is not kept in the records does not exist." Roman proverb

Architects in Boston

The architectural profession underwent a great transformation during the mid-1800s. The house-carpenter tradition had served the building of Boston until the 1790s. Boston-born Charles Bulfinch, perhaps the first American professional architect, then introduced a neoclassical style in such buildings as the 1798 Massachusetts State House and helped refine Boston's infrastructure. At the same time, Asher Benjamin, who moved to Boston in 1803, linked architect and house carpenter through his series of pattern books, which offered plans and details of Federal and then Greek Revival dwellings and public buildings. Engineers like Loammi Baldwin Jr., Gridley Bryant, Ammi B. Young, and George M. Dexter created monumental granite buildings, including Baldwin and Bryant's Bunker Hill Monument and Young's 1837-45 customhouse. A later generation of designers introduced the gothic, Italianate, and French Beaux-Arts forms to the city.¹

The stylistic expansion coincided with an expansion of the built environment. The filling of the Back Bay began in 1857 and incorporated a grand grid of streets in a pattern laid out by École des Beaux-Arts-trained architect Arthur Gilman, who designed the Arlington Street Church. The area, extending from the Public Garden to the Fenway, and from Washington Street to Beacon Street, was filled in by 1882. Construction on the new land continued through the 1890s.

Copley Square became a particular focus for cultural buildings that showcased the work of Boston's most prominent architects. In the early 1870s, as H. H. Richardson's Romanesque Trinity Church took form on the east of the square, John H. Sturgis's gothic Museum of Fine Arts rose to the south and Charles Cummings's gothic New Old South Church grew to the north. In the early 1880s, William G. Preston's grand Mechanics Hall and William R. Emerson's Queen Anne Revival Boston Art Club further expanded the stylistic display near Copley Square.

The great fire that consumed much of the financial district in 1872 created a



1873 pencil sketch of the Basilica of St. Gereon in Cologne, Germany, from the sketchbook of future BAC incorporator Robert Swain Peabody.
(BAC Memorial Library)

second, brief building boom to replace the 776 destroyed buildings. Coincidentally, the fire also ignited a nationwide aversion to the Mansard style of roof, a popular introduction of the 1860s in imitation of the French Second Empire style. The large wooden roof design, with its nearly flat top, was blamed for the uncontrolled spread of the fire. Design emphasis on fire-proof construction became all the rage.

Professional architectural training, as distinct from experiential learning in a design office or classroom instruction in engineering, began in America at the Massachusetts Institute of Technology. Founded in 1861, MIT came to be housed in an 1863 Beaux-Arts building designed by William G. Preston. It was located on Boylston Street near Copley Square in the Back Bay. MIT opened for engineering classes in 1865, and in 1867 added the nation's first architectural study program to its catalog.

Also in 1867, a number of the city's architects gathered to establish the Boston Society of Architects (BSA). Founders and early members included such prominent names as Edward C. Cabot (BSA president, 1867-97); H. H. Richardson, who had attended the École des Beaux-Arts and is best known for his influential interpretation of the Romanesque style characterized by his design for the 1873 Trinity Church in Copley Square; and Robert Swain Peabody, a graduate of Harvard and the École des Beaux-Arts, and a future incorporator of the BAC. In 1870 the BSA became a chapter of a larger, national organization, the American Institute of Architects, established at New York in 1857.

Such developments represented and encouraged the expansion of the architectural profession in Boston. A review of the city directories demonstrates the growth:

*Architects in Boston*²

1845 19

1855 40

1865 66

1875 139

1885 175

By 1885, Boston was also home to 203 draughtsmen, who worked for a wide range of manufacturing firms as well as the busy architectural offices. Such an accumulation of structural vision and graphic skill was ripe for group activity.

This New Science

The forces leading to creation of organizations like the BSA, and later the BAC, were already in place by the second quarter of the nineteenth century, as described by the great French traveler and observer Alexis-Charles de Tocqueville. He observed that "Americans of all ages, all conditions and all dispositions constantly form associations. . . . Americans make associations to give entertainments, to found establishments for education, to build inns, to construct churches, to diffuse books, to send missionaries to the antipodes. . . . Thus the most democratic country on the face of the earth is that in which men have in our time carried to the highest perfection the art of pursuing in common the objective of their common desires, and have applied this new science to the greatest number of purposes."³

Charity in Action

Of particular interest to the BAC community is the example of a school founded and endowed in New York City by an extraordinary progressive, Peter Cooper. It was loosely based on an earlier polytechnical school in Paris, where hundreds of young men from all parts of France lived on a "bare crust of bread" in order to get the benefit of the lectures. In the fall of 1859, less than two years before the Civil War began, the Cooper Institute (later renamed Union) opened, admitting students who paid no tuition. Then, as now, the only entrance requirement was demonstrated intelligence. Cooper Union was fully endowed by its founder as a night school, ready to instruct all comers in a range of subjects, including music and drawing (freehand, mechanical, and architectural). It offered a design program for women and a well-stocked reading room open to the general public from eight in the morning until ten



"Atelier Pascal—Paris. The Atelier." We do not know the photographer or how this image came to be at the BAC; however, the Atelier of Jean-Louis Pascal was the Beaux-Arts atelier where Constant Désiré Despradelle studied before he came to America to teach at MIT and the BAC. (BAC Archives)

at night—the only library of its kind at that time in the city of New York. But it was chiefly as a forum for new and exciting ideas that Cooper Union became noted. Abraham Lincoln, Susan B. Anthony, Horace Greeley, Ulysses S. Grant, Thomas Huxley, and Mark Twain all spoke there. During his lifetime, its founder walked its corridors daily.

Sketching as Social Recreation

In the last quarter of the nineteenth century, architectural and sketch clubs began to proliferate in major American cities, including New York, Chicago, Philadelphia, San Francisco, and Boston. Their popularity was in part the result of the open-air movement that promoted both horseback and bicycle riding as recreational modes of transportation, encouraging those who could to undertake sketching daytrips into the countryside. Delight was particularly focused on watercolors, as employed in design professions like architecture, and as especially advocated by the world's artistic center (Paris). Sketching field trips became popular throughout the United States.

In his informative 2005 book on the Chicago Architectural Club (established in 1885), author Wilbert Hasbrouck documented this phase of the various clubs' emergence.⁴ The growth of sketch clubs coincided with the dominance of the French Beaux-Arts design education method, inspired in painting and sculpture by notable left-bank colleagues, the Impressionists.

Travel and the "French Connection"

In the second half of the nineteenth century, it was said that when Bostonians died, they went to Paris.⁵ The Beaux-Arts system, based on the French atelier, promoted the "Grand Tour" of European architectural heritage sites as a vital part of one's educational experience. While France was not the only country with an influence over American architectural education, its impact was powerful. Many Boston architects in the late 1800s took time to complete their education with a tour of work in a French atelier as part or the whole of their studies abroad. Arthur Rotch was an early example of an American architect who studied and worked in France, before returning home to establish a practice.⁶

Education through travel was also endorsed by the noted architect Ralph Adams Cram, twice a BSA president, and an early BAC instructor, who started his career in 1880 as a draughtsman in the offices of Arthur Rotch and G. T. Tilden. Cram believed that creative architecture was best stimulated by studying and observing great architecture of the past, which was best accomplished by experiencing the buildings on-site.⁷ To this day, travel remains one of the surviving artifacts of the French-inspired Beaux-Arts method of design education.

1881	James A. Garfield inaugurated president Clara Barton establishes American Red Cross U.S. Tennis Association founded President James A. Garfield shot, later dies and is replaced by Chester A. Arthur Billy the Kid killed Sitting Bull surrenders to U.S. troops in Montana Gunfight at the OK Corral in Tombstone, Arizona
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The Architectural League of New York

Among the first American architectural clubs was the Architectural League, established in New York early in 1881 as an outgrowth of a series of architectural lectures held at the Salmagundi Club (an artists' club founded in 1871). One of the Architectural League's founders, and its first secretary, was Clarence H. Blackall, who would later figure prominently in the BAC. Other prominent founding members of the League

included Cass Gilbert, C. Howard Walker (a BAC incorporator), and Julius Schweinfurth.

1882 Polygamy outlawed in U.S.
Tuberculosis bacterium discovered
Chinese Exclusion Act begins to restrict immigration into U.S.
Standard Oil of New Jersey founded
Tchaikovsky's "1812 Overture" debuts
Thomas Edison's first commercial electrical power plant begins operation in New York City
Hearthstone House in Appleton, Wisconsin, dedicated as first hydroelectric-powered house
Lucy the Elephant, a six-story architectural folly, built in Margate, New Jersey

The Architectural Association of Boston

The concept of the Boston Architectural College can be traced to the establishment of the Architectural Association of Boston. This organization had been established in 1879 as the Architectural Association of MIT, but was reconstituted under the broader name three years later. Its mission was "to afford facilities for the Study of architecture, to increase the knowledge and appreciation of art, to advance the interests of the profession, and to promote friendly and intellectual intercourse among the members." While the Architectural Association of MIT may have limited its membership to students, the Architectural Association of Boston was open to "any gentleman interested in architecture."⁸

The Association Charter, filed with the Commonwealth of Massachusetts on October 1, 1883, appears to be the direct result of informal meetings of seven like-minded Boston architects. Signatories on the charter were (in order) Arthur Rotch, William C. Richardson, Harvard art professor William Langford Warren, Richardson's partner Ernest G. Hartwell, George H. Wetherell, Frank C. Adams, and Herbert Jaques. Jaques was the partner of Robert D. Andrews, who became an Association member and contributed to the 1883 *Sketchbook* published by the Association.⁹ Andrews later became a charter member of the Boston Architectural Club and went on to serve as its president.

Arthur Rotch was the Association's first president. The Association claimed about 65 members in 1883, and it offered classes in construction and life-drawing as well as occasional lectures. The Association's sketch club met monthly.



Arthur Rotch (1850-1894) was born in Milton, graduated from Harvard, and studied at MIT before attending the Ecole des Beaux-Arts and the atelier of Emile Vaudremer, 1874-80. Back in Boston, he was a partner in the firm of Rotch & Tilden, designing churches, libraries, college buildings, and homes and business blocks before his untimely death. He served as the first president of the Architectural Association of Boston, and he and his siblings established the Rotch Travelling Scholarship in memory of their father Benjamin Smith Rotch. This image of Arthur Rotch as a young man was engraved by John Angel James Wilcox. (BAC Memorial Library)

1883 U.S. Civil Service established

First vaudeville theater opens, in Boston

First lighting system using overhead wires begins in Roselle, New Jersey

Completion of the Brooklyn Bridge, after 13 years of construction under the supervision of Washington and Emily Roebling

Antoni Gaudi begins design and construction supervision on Sagrada Familia Cathedral in Barcelona, Spain

Composer Richard Wagner dies

Standardized time zones established in U.S. and Canada for railroad coordination

Giving Form to the Thought: The Rotch Travelling Scholarship

In its *Centennial History*, the Boston Society of Architects observed that the “most significant event” of the 1880s was the founding of the Rotch Travelling Scholarship by the family of Benjamin Smith Rotch (1817-1882).¹⁰ Descended from the Rotch family of the New Bedford, Massachusetts, which was prominent in the whaling industry, Benjamin Rotch graduated from Harvard and traveled in Europe, sharpening his eye for the fine arts and his talent as a watercolorist. His success with the New Bedford Cordage Company and other business enterprises assured that his son Arthur Rotch grew up with the privilege of travel and education. After graduating from Harvard in 1871, Arthur spent two years at MIT and then studied architecture at the École des Beaux-Arts, 1874-79, and supervised the historic reconstruction of a French chateau. Back in Boston, he went into an architectural partnership with George Thomas Tilden designing churches and college buildings.

When Benjamin Rotch died in 1882, the Rotch heirs agreed to establish a scholarship in his name. Both Benjamin and Arthur had benefited from traveling. As Arthur once stated: “the broader the foundation laid for [an architectural career] the

better."¹¹ What could broaden those foundations more than the opportunity to travel?

The Rotch family's Indenture in Trust provided the sum of \$50,000 for "the advancement of education in architecture sufficient to assure income each ensuing year, year by year, to enable a student or students . . . to pursue studies in foreign lands."¹² Established on October 5, 1883, the Rotch Travelling Scholarship was the first of its kind in America.

A committee formed to manage the scholarship was initially chaired by Arthur Rotch, with Charles Cummings, Robert S. Peabody, BSA President Edward C. Cabot, and Edmund Wheelwright.

Many BAC members who won the Rotch Travelling Scholarship studied at the École des Beaux-Arts. The roster of Rotch Scholars associated with the BAC includes 34 names, among them some of the nation's most distinguished architects.

1884 Cornerstone laid for Statue of Liberty
Grover Cleveland elected president
Washington Monument completed
Mark Twain's *Adventures of Huckleberry Finn* published

Go West Young Man, Then Go East

The winner of the first Rotch Travelling Scholarship may have had an inside track. Clarence H. Blackall was born in Brooklyn, New York, in 1857, but he went west to study architecture at the University of Illinois at Urbana. After studying under Nathan Ricker, an early MIT graduate who headed the Illinois architecture program, Blackall graduated in 1877 and went to Paris to attend the École des Beaux-Arts, where he studied at the atelier André. Then he worked as a draughtsman in New York, where he helped found the Architectural League, before moving to Boston in 1882. He was working as a draughtsman in Robert S. Peabody's office when Peabody (the Rotch Committee chair) encouraged him to apply. He was awarded \$2,000 as the first Rotch Travelling Scholar.

1885 First successful appendectomy
Roller coaster patented by LaMarcus A. Thompson
American Telephone and Telegraph (AT&T) incorporated in New York
Gilbert and Sullivan's *Mikado* debuts
Dr Pepper introduced
Completion of the first "skyscraper," the 10-story Home Insurance Building in Chicago, designed by William L. Jenney with structural-steel frame
Karl Benz builds first automobile, in Germany

As part of his two-year Rotch Travelling Scholarship (1885-86) Clarence Blackall returned to Paris, where he spent his time sketching, then traveled through Europe with his wife, studying the architecture.¹³

By this time the Architectural Association of Boston seems to have discontinued most of its activities, including meetings at the Museum of Fine Arts, then located in Copley Square. As a last act, the Association turned over its "powers, funds, and possessions" to a committee of the BSA in January 1886.¹⁴

1886

- Slavery abolished in Cuba
- Haymarket labor riot in Chicago
- Death of Henry Hobson Richardson
- Completion of H.H. Richardson's Allegheny County Courthouse in Pittsburgh, Pennsylvania
- Coca Cola introduced
- Statue of Liberty dedicated

Returning to Boston, Blackall established an architectural firm on Hamilton Place in the heart of the city, close to the Park Street Church and the Old Granary Burial Ground. His practice almost immediately thrived, and through his work he expressed a preference for the society of the larger art community. In his building projects, Blackall employed painters, plasterers, ornamental ironworkers, structural and mechanical engineers, as well as interior designers.

George F. Newton won the third annual Rotch Travelling Scholarship. He later co-taught the Rotch competition preparatory design studio at the BAC (beginning in 1890) with Ralph Adams Cram. Later, he became a faculty member in the architecture program at Harvard. In recognition of his contributions, he would be made an Honorary Member of the BAC in 1936.

1887

- First Groundhog Day observed in Punxsutawney, Pennsylvania
- Anne Sullivan begins teaching Helen Keller
- U.S. National Institutes of Health established
- First Sherlock Holmes story, "A Study in Scarlet," published by Arthur Conan Doyle

Despite Boston's array of prominent architects, the well-known New York architectural firm of McKim, Mead and White was chosen to design the proposed new building for the Boston Public Library, to be located at Copley Square, adjacent to the new civic cultural spine forming along Huntington Avenue. Perhaps the most influential American public building designed in the last quarter of the nineteenth century, the Boston Public Library came from the mind of Charles F. McKim,



Working on the roof of Charles McKim's classical Boston Public Library building, ca. 1892. The cornerstone of this influential structure was laid at Copley Square in 1888, and the library opened in 1895. (BPL Prints Department, courtesy of the Trustees of the Boston Public Library)

a Pennsylvanian who had attended the École des Beaux-Arts and worked in H. H. Richardson's office before becoming partner with William Rutherford Mead (in 1872) and Stanford White (1879).

1888 National Geographic Society founded
Blizzard of 1888 strikes Northeast
Slavery abolished in Brazil, the last major nation to permit it
"Jack the Ripper" terrorizes London
Benjamin Harrison elected president

Founding of the Boston Architectural Club

Clarence Blackall proposed a club similar to the Architectural Association of Boston at an August 1888 meeting in the architectural offices of Cabot, Everett & Mead. Two of the three principals of the firm, BSA President Edward Cabot and Arthur G. Everett, became signatories when the BAC was later chartered by the state. The organizational committee included "Mr. C. H. Blackall of Peabody & Stearns, who has been a prime mover in the scheme ... [along with] Mr. Richard G. Schmid and Mr. W. T. Partridge."¹⁵

Clarence Blackall announced: "We are to organize, in other words, an artistic club, whose chief direction shall be in the lines of architecture, the mother art." The intent was to "create a comfortable lounging-room where members can meet in the odor of architecture, smoke friendly pipes, slander each other's latest productions and gossip over the architectural oddities"¹⁶—much in the way the New York Architectural League and perhaps the Architectural Association of Boston had operated.

In the fall of 1888 the *Boston Herald* reported: "For a number of months there has been a movement ... among the younger architects of Boston, which has now taken the tangible shape of an organization which promises to be a source of no little advantage and pleasure to the architects, as well as a means of broadening and developing the possibilities of architectural training in this city."

On September 18 of that year the committee's recommendations were accepted and the organization was named the Boston Architectural Club (BAC). Officers were chosen, with Clarence H. Blackall as president; Richard G. Schmid, treasurer; and William T. Partridge, a draughtsman working for Blackall, as secretary. Further meetings were held to draw up by-laws and agree on fees. These meetings were held at 6 Hamilton Place, and according to newspaper accounts of the time, the BAC intended to rent the fourth and fifth floors at Hamilton Place. Class work and other instruction—including the Rotch Competition Studio—were to take place on the upper floor.¹⁷

On 30 November, the Club's rooms were opened, featuring an exhibit of the work of George F. Newton, who had recently returned from his 1886 Rotch Scholarship travels in Europe. The *Boston Herald* announced that the Club would be forming classes in watercolor drawing (directed by artist and MIT instructor Ross Turner), drawing from life and cast (taught by Charles E. Mills), and pen-and-ink drawing (directed by D. A. Gregg of MIT). These were some of the earliest courses offered by the BAC.¹⁸

The "Father" of the Boston Architectural Club

Although the Club's establishment was a group effort, it appears that no one worked harder to conceive and establish the BAC than Clarence H. Blackall. Thereafter, Blackall's three greatest accomplishments in nurturing the growth of the BAC were his inclusive inclination, his social reflex and bias in favor of the club concept, and his enthusiastic embrace of the Rotch Travelling Scholarship, including an extraordinary willingness to energetically administer it for almost half a century!

1889 North Dakota, South Dakota, Montana, and Washington admitted to the Union
Eiffel Tower completed in Paris
Johnstown Flood kills more than 2,200 people in Johnstown, Pennsylvania
Vincent van Gogh paints *Starry Night*, a year before his death
Wall Street Journal begins publication
Queen Margherita of Italy served tricolor pizza Margherita in Naples, which is considered the birth of modern pizza
Antoni Gaudí's Palau Güell completed in Barcelona, Spain
Adler and Sullivan's Auditorium Building completed in Chicago



Edward Clarke Cabot (1818-1901) was renowned for his 1847 design of a new building for the Boston Athenaeum. Cabot signed the incorporation documents of both the BSA (in 1867) and the BAC (in 1889), and served as BSA president, 1867-96. (*The Book of the Boston Architectural Club, 1917: Current Architecture*, 13, BAC Archives)

Incorporation of the Boston Architectural Club

The Boston Architectural Club had been in operation for more than a year before it was formally incorporated. On December 11, 1889, eleven architects and one furniture manufacturer filed papers of incorporation with the Commonwealth of Massachusetts. The architects were Clarence H. Blackall, Arthur G. Everett, R. Clipston Sturgis, Edmund F. Stevens, William T. Partridge, Edward C. Cabot (BSA president), Robert S. Peabody (future BSA president), William C. Norris, George J. Porter, Robert D. Andrews (Herbert Jaques's partner and a member of the former Architectural Association of Boston), and C. Howard Walker.

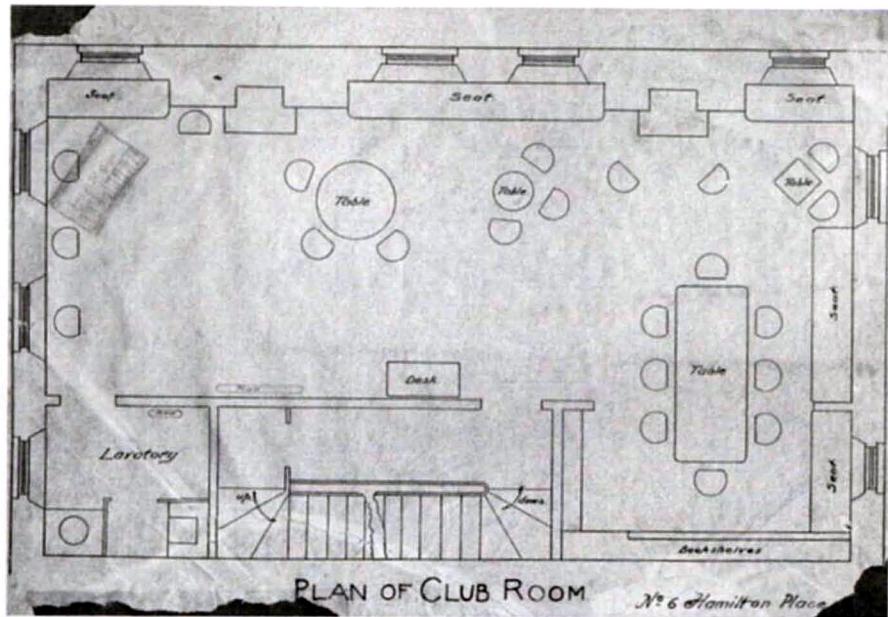
The furniture manufacturer was millionaire Albert H. Davenport, who also donated a quantity of "substantial" oak furniture to the BAC, examples of which have survived to this day and are still in use at the College. Signatories William T. Partridge and George J. Porter were draughtsmen employed in Blackall's firm at the time.¹⁹

Mutual Encouragement and Help in Studies

In its Charter, the BAC stated the following purpose: "associating those interested in the profession of architecture with a view to mutual encouragement and help in studies, and acquiring and maintaining suitable premises, property, etc. necessary to a social club, including the care and administration of such properties as may be donated or left to the club, and such as may be needed for public lectures, exhibitions, classes and entertainments."²⁰

6 Hamilton Place

Six Hamilton Place offered a central location in Downtown Boston, and was just next door to Blackall's firm. A short, dead-end street, Hamilton Place terminated at the Music Hall (now the site of the Orpheum Theater) where the New England Conservatory first held performances, as did the Boston Symphony when it debuted in 1881. Booker T. Washington and Ralph Waldo Emerson, among other notables, lectured there. In the 1880s the street frontages on Hamilton Place presented the visitor a variety of dry goods shops, as well as picture and print galleries, with access



Floor plan of the earliest BAC club rooms at 6 Hamilton Place, ca. 1888 to 1892. (BAC Archives, (RG 035) BA Club, Scrapbook I: 1888-1891)

to offices above for use by businesses and organizations like the BAC.

The BSA Connection

Boston Society of Architects (BSA) membership was well represented within the founders and organizers of the BAC. It was not long before the BSA began to (periodically) use the Club's rooms for regular meetings, beginning a symbiotic and financial relationship that continued for almost 100 years.²¹

The Boston Public Library

The cornerstone of The Boston Public Library (BPL) was laid with much fanfare in November 1888. Eclecticism had reached its peak in this Charles McKim classical-style building. McKim's scheme contrasted with the other buildings that bounded Copley Square, especially H.H. Richardson's Trinity Church, with its Romanesque red and brown rusticated facades and detailing. The Boston Public Library was off-white, quietly classical in a Roman revival sense, evoking the dignified austerity of Renaissance Florentine palaces. His impact on the design of public architecture in the United States would be monumental.



Hamilton Place, ca. 1898. Looking down the alley to the Music Hall. Today the Orpheum is at this location. Number 6 Hamilton, the building that held the first permanent quarters of the BAC was the last building on the left. (Courtesy of the Bostonian Society)

Founding the Student Atelier

"One learns by doing a thing; for though you think you know it, you have no certainty until you try." Sophocles

1890 Publication of *The Picture of Dorian Gray*, by Oscar Wilde
Artist Vincent Van Gogh dies
First use of the electric chair for execution
Idaho and Wyoming admitted to statehood as 43rd and 44th states
Wounded Knee Massacre of Lakota Sioux by U.S. Cavalry
The Arcade, a multi-story, skylighted, Victorian-era indoor shopping mall opens in Cleveland, Ohio
Corrugated cardboard box invented

First External Exhibition and an Early List of Classes

An exhibition held in Horticultural Hall on Tremont Street reinforced the artistic inclusiveness of the Club's vision. Sketches, drawings, designs, stained glass, textiles, carvings, decorations, photographs, furniture, ironwork, and ceramics all formed part of the exhibition, which received favorable reviews.

The Class Committee catalog listed descriptions of courses offered at the Club in 1890, including pen-and-ink, taught by MIT instructor D. A. Gregg; the preparatory class for the Rotch Competition, by Ralph Adams Cram and George F. Newton; life drawing, by Albert H. Munsell; modeling (sculpture) by Andrew Garbutt; and watercolor by MIT instructor Ross Turner.¹ From the very beginning, the BAC was committed to offering the best available instructors, many of whom were also instructors in the MIT and, after 1893, the Harvard architecture programs.

The Rotch Studio Class

The "Rotch Class" (initially offered in 1889) signaled that the Club intended that its members would have an equal opportunity to compete with candidates from other architectural programs. Many early Rotch Scholarship recipients were students at the BAC.



Poster for the May 13-31, 1890,
Annual Exhibition of "architectural
work," including stained glass and metal,
which took place at Horticultural Hall.
(BAC Archives, RG 035 BA Club,
Exhibition Poster, 1890)

The design problem for the first monthly competition of the Rotch Class was for "A Small Public Casino on the Sea-Shore near a Large City" and was to include "A ball room with music gallery, a reception room, a smoking room and three or four private dining-rooms for eight persons each."² This problem was representative of the design problems in the Rotch Scholarship competitions.

Here is the 1890 course description for the Rotch Class, possibly written by Cram and Newton:

The object of this class is ... not only to assist to a better interpretation of the [Rotch] scholarship problem, but to exercise the members in intelligent planning and design and to form an incentive to study the work of the old masters. Each month a problem will be given to be studied outside the Class ... and each Monday evening the

class will meet, and the designs criticized and corrected and a thorough evening's work done under the stimulus of discussion and competition. The designs will then be sent to an architect for final criticism, and these will be read to the class on the fifth evening. . . . We trust that the members of this class will have drawings which they will be pleased to hang at the Spring Exhibition of the Club.³

Club member William Thomas Partridge, a draftsman in Clarence Blackall's firm, won the Rotch Travelling Scholarship. Partridge had been one of the incorporators of the Boston Architectural Club in 1889 and also served as the first secretary of the Club.

1891 Eight-hour workday introduced in Nebraska

Carnegie Hall, designed by William Burnet Tuthill, opens in New York with Peter Illych Tchaikovsky
as guest conductor

James Naismith invents basketball in Springfield, Massachusetts

1892 U.S. Immigration Service opens Ellis Island immigrant processing station in New York Harbor

Jesse Reno produces first working escalator, an inclined belt design that was later used in some
Boston subway stations

Sierra Club organized by John Muir at San Francisco

Pledge of Allegiance introduced in U.S. schools

Grover Cleveland again elected president of the U.S.

Architectural Club Building Proposal

With membership growing, the BAC officers began to consider solutions to an emerging space problem. About this time, President Clarence H. Blackall and Trustee William C. Norris considered the property surrounding the Old South Meetinghouse for redevelopment, including new Club quarters. Under the proposed agreement, Blackall and Norris would have taken a 75-year lease on the Old South property to erect a 10-story stone-clad Architectural Club building.⁴

As announced in November 1892, the structure would front on Milk and Washington Streets and Spring Lane. The Old South Meetinghouse was not expected to be disturbed. "It is estimated that [the building] will have, all told, about 200,000 square feet of floor space, 10,000 feet of which will be occupied by the Architectural Club for its own use. There will be a hall in the building for exhibition purposes The rest of the structure, which is to be entirely of fireproof construction, will be divided into about four hundred stores and offices, of which a larger number have been leased or spoken for."⁵ It is likely that the economic panic of 1893, which began

in February with railroad bankruptcies and resulted in a run on the banks, made this grand project suddenly unaffordable. As a consequence, the idea of a design center in Boston would have to wait almost another century before it would come into being in a converted warehouse facility on the South Boston waterfront. Meanwhile, the Club continued to search for new quarters.

1893 Financial panic marks the end of the "Gilded Age"
Opening of World's Columbian Exposition in Chicago, featuring first Ferris Wheel
Rudolf Diesel receives patent for diesel engine
Duryea automobile introduced in Springfield, Massachusetts
Women granted the right to vote in Colorado
Claude Monet creates his water garden at Giverny
Pacific Coast Borax Company refinery in Alameda, California, built as first reinforced concrete structure in U.S.

The BAC Relocates to 5 Tremont Place

The Club moved to occupy the upper part of a brick house at 5 Tremont Place, on the other side of the Old Granary Burying Ground. The Tremont Place quarters offered dedicated space for establishing a workshop for design (atelier), and the Club's aim of conducting design studio work on premises was finally realized.⁶

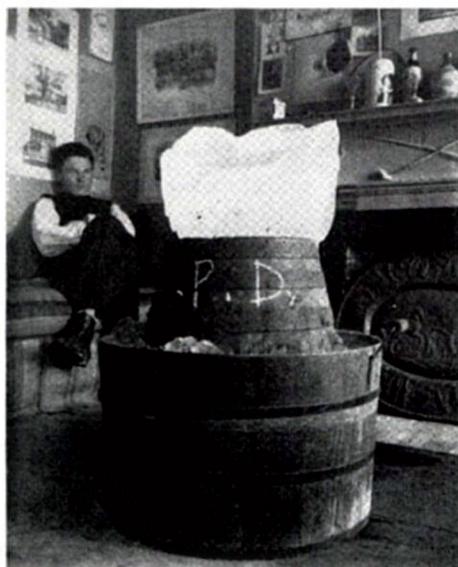
The Pee Dees: Poor Draftsmen's Saturday Night Club

In 1893, Hubert Ripley returned to the BAC from two years in St. Louis. In a 1938 *Pencil Points* magazine article, he reminisced about the Tremont Place quarters. He noted that the BAC rooms in the depression year of 1893 served as headquarters for out-of-work draftsmen, who browsed periodicals, wrote letters, studied for classes, and ate and drank there. Day and night, the rooms were "seething with activity."

The classes in design, water color, modeling, lectures and courses with noted artists [and] pipe & beer nights were all well attended. . . . We worked hard and we played hard. . . . The entertainment committee . . . provided plenty of amusement at a minimum of expense. We always had a half-barrel of beer and became expert in the driving of spigots. Usually there was Welsh Rabbit and sometimes clam chowder, which Eddie Hoyt [future 1899 BAC president] cooked in a big iron kettle hung from a crane in the open fireplace. Charlie Patch played the piano like a virtuoso. . . . After the crowd had thinned out, Jordy Wull danced his Highland fling while Eric (Sody) Soderholtz played "The Campbells [sic] are Coming."



Boston Architectural Club members lounge at 5 Tremont Place, where the BAC had rooms from 1893 to 1900. This image was originally published in "Chronicles of a Eupeptic V," by Hubert Ripley, *Pencil Points*, December 1938. (Courtesy of Princeton Architectural Press)



An unidentified member stands guard over the beer keg belonging to the Poor Draftsmen's Saturday Night Club, a group of primarily junior members within the BAC that was often referred to by the abbreviation "the Pee Dees" or simply the "P.D.s," as you can see by the markings on the keg. This image was originally published in "Chronicles of a Eupeptic V," by Hubert Ripley, *Pencil Points*, December 1938. (Courtesy of Princeton Architectural Press)

A few of the unemployed founded the "Poor Draftsman's Saturday Night Club" on Christmas Eve, 1893. This was the first night club I ever attended. Its membership was always kept at thirteen, and its quarters were in the upper stories under the leads. . . . Each member had a theme song, especially written, composed and dedicated to him, and there was an immense amount of singing and beer-drinking during the symposia. Our best song as I recall . . . was the P.D. hymn (the chorus of which was sung to the tune of "Illene Allana") entitled "The Bock Beer of Springtime."

Sometimes when it got too late to go home, we'd sleep downstairs on the long cushioned seats, rolled up in the chenille portieres [heavy curtains]. . . . The P.D.'s always considered themselves loyal members of the Architectural Club, with their principal object—the stimulation of amusement in the parent organization. As such they served the useful purpose of a balance wheel, and were so recognized by the more serious-minded.⁷

A "Great White City" in Chicago

The Boston Public Library design impacted strongly on Chicago, where architect Daniel Burnham and his colleagues—including Charles McKim, Boston architect and BAC founder Robert S. Peabody, and former Boston architect Henry Van Brunt—created a classical-revival complex for the lakefront fair grounds of the World's Columbian Exposition in 1893-94. Nearly 200 buildings of gleaming stucco formed a "great white city" on the shores of Lake Michigan. The public was dazzled, and it was hardly noticed that the exposition opened a year later than the four-hundredth anniversary of Columbus's discovery of the New World.

Steel Framing Comes to Boston: The Carter Building

Clarence H. Blackall's 10-story Carter Building was not Boston's tallest when it was designed and built in 1893-94. However, it was the first building in the city completely framed in steel in the "skyscraper" style developed in Chicago. Blackall designed it to occupy a long, extremely narrow, curved block between Washington and Devonshire Streets.

Blackall engineered each column out of four Z-shaped steel beams riveted together. Whereas Chicago architects were beginning to incorporate the steel frame into the exterior design of skyscrapers, Blackall was true to his Beaux-Arts training and covered the skeleton in a classical style, with a heavy base, plain shaft, and wide, decorative cornice.⁸ When it was new, the brick and terra-cotta skin was described as "about the color of slightly burned toast."



Clarence Howard Blackall (1857-1942) plays his flute. This photo may have been taken ca. 1890, about the time Blackall helped to found the BAC. He served as the club's first president, 1889-93, and remained an influential member well into the 1900s. As an architect, Blackall was known as a prolific designer of theaters. He also collaborated on the design of the Copley Plaza Hotel. (Courtesy of the family of Clarence H. Blackall, all rights reserved)

1894 Fire at Boston baseball grounds consumes 170 buildings
Strike by workers at Pullman Palace Car Company town near Chicago put down by federal troops
Labor Day holiday established
Christian Science Mother Church, designed by Franklin I. Welch, completed in Boston

Arthur Rotch's Bequest to the BAC Library

After Arthur Rotch's death at age 44, the BAC was notified that he had left the Club "Five Thousand Dollars, for the purchase of books and collections." Although the BAC had an inventory of books and periodicals and there was an existing Library Committee at the Club in 1894, this seed money was important to the establishment of a broader and varied library collection at the institution. The BAC invested this money in 1895, so that the income could be used to purchase books, plates, and periodicals for years to come.⁹

Harold Van Buren Magonigle of the BAC Library Committee won the Rotch Travelling Scholarship while he was studying at the BAC.

1895 In Paris, Lumière brothers offer first public projection of a motion picture
First publication of Katherine Lee Bates's 1893 poem, "America the Beautiful"
Precursor of volleyball developed in Holyoke, Massachusetts
Completion of Biltmore House, the French Renaissance-style mansion of the Vanderbilt family
in Asheville, North Carolina, designed by Richard Morris Hunt, with grounds by Frederick Law Olmsted

Origins of the BAC Atelier

From the very beginning, the BAC offered classes and lectures. However, the Club frequently struggled with how to offer, and to charge for them. At times BAC membership was a requirement in order to take classes, at times not; sometimes fees for classes were imposed, and sometimes they were not.

In the 1890 class catalog the Rotch Class was free, while pen-and-ink class cost \$5.00. By 1907 admission to Classes C and D (the introductory classes) was free, with just a “small atelier fee.” Those wishing to continue into Classes A and B were expected to become members of the Club. By 1915, classes were only available to BAC members in good standing, subject to class fees.¹⁰

One original aim of the Club had been to support the educational development of working draftsmen. Formation of an atelier or studio component, which would serve that aim, had to wait for acquisition of adequate space. Following the 1893 move, space for an atelier became available.¹¹

At a December 1894 meeting, the directors discussed the establishment of a “Free Architectural Atelier,” in conjunction with the Boston Society of Architects (BSA), with which the BAC was already strongly involved. While BAC records do not specify what was meant by “free atelier,” the BSA records are more instructive. In November 1894, after an address to the BSA about the work of the Club by its president, Robert Day Andrews, the following was entered into the record: “Mr. Jenney thought that the Architectural Club could not do all that needed to be done for the younger men. The Club was expensive and many draughtsmen could not afford to join it. He thought something should be done for the poorer students, and that, as Mr. Andrews said, the Architects had a duty to perform to the students in their offices. He advocated a free atelier to be carried on by the Society.”¹²

BSA members C. H. Walker, Thomas A. Fox, and H. Langford Warren all supported the idea of a free atelier. However, there was some discussion over whether the BAC would be involved. Andrews voiced concerns that the “Architectural Club was the educational body in the city of Boston, and anything of that sort was to be done through the Club.” Walker, Fox, Jenney, Andrews, Clarence Blackall, and Charles A. Cummings were appointed to a committee to consider the feasibility of a free atelier and to report back. The joint free atelier became a reality by vote of the BAC and BSA in January 1895.¹³

How the free atelier operated is not known. In the following year a fee was collected for admission to the BAC Atelier, so perhaps the initiative was largely unsuccessful. Nevertheless, the BAC and BSA continued a close collaboration. The two organizations began to hold joint meetings, lectures, and dinners. In this same year, the BAC also extended full Club privileges and notices to all instructors who were donating their time.¹⁴

Reduced Dues for Atelier Students

In 1895 admission to the educational Atelier was gained through payment of “one quarter of annual dues for resident members.” In that year the Club also planned to rent an additional room on School Street for the use of the Atelier four evenings per week and made arrangements to use a hall at MIT—at Berkeley and Boylston Streets in the Back Bay—for important lectures and to “have access to the lectures on Architecture [*sic*] and kindred subjects to be held at the Institute [MIT] during the present season.”¹⁵

Emergence of the Four Tenets

With an organized atelier would come the real beginnings of the Club as an educationally focused institution, marked by the emergence of four principles that, taken as a group, distinguish the BAC from other American design programs.

Over the years, a variety of titles have been assigned to the four guiding principles that eventually became codified as the BAC’s educational value system. They have often been called the Four Tenets of the BAC. From time to time they have also been referred to as pillars, principles, even as the “sacred cows.” The four tenets express the essential conditions that have guided the BAC mission from its earliest days, and they developed organically out of the BAC’s earliest stated purposes. In broad terms these tenets are Accessibility, Affordability, Volunteer Faculty, and Concurrent Academic and Practice Curriculum.

Accessibility (Open Admissions)

The BAC Atelier was open to all men who wanted to learn, encouraging a diversity of candidates, who for one reason or another (often economic) were not able to attend collegiate architectural programs.

From its founding, the Atelier attracted immigrants or sons of immigrants from many nations. Arcangelo Cascieri, who served as dean of the BAC educational programs for several decades, was himself an Italian-born immigrant. During the 1920s, while Cascieri was a student in the program, his was just one of many Irish, Italian, or Armenian names in the Atelier. In another age this would come to be known as open admissions, a feature often found at institutions committed to diversity, like the current BAC. Women, however, were not admitted until 1945.

Affordability

Originally, Club dues were for use of the space, and Atelier students were charged at a lower rate than regular Club members. There was also an early tradition of leniency in the paying of course fees. The Club’s emphasis was on making it possible for the

financially challenged to study at the BAC. The direct link between minimum faculty/staff costs and the affordable tuition charged its students has been a hallmark of the BAC since its inception.

Volunteer Faculty (Practitioners as Instructors)

The willingness of BAC instructors over the years to volunteer their evening hours to the instruction of young men and women in design fits in with the social mindedness of Americans at the beginning of the twentieth century. The great gift of the BAC was that it offered its students and faculty the society of their colleagues in architecture and the arts, as supported by events such as inter-institutional exhibits, meetings, lectures, and entertainments.

Early feedback from the faculty themselves was also strongly focused on the stimulation they felt in the Atelier environment, while in the deployment of practitioners as instructors, schools benefited from the station-to-station connection with contemporary architectural practice.

BAC volunteer instructors were making a contribution that rendered the education program possible for almost 70 years, until the 1960s, when an honorarium or stipend began to be offered to faculty.

Alternative Curriculum (Concurrent Work and Study)

Many of the sketch clubs that sprang up across the United States in the latter part of the nineteenth century had in common a student membership composed of draftsmen working by day in offices and continuing their education at night. The combined learning approach of office and classroom reflected the contemporaneous European apprenticeship-based approach to educating architects. While European influence on American nineteenth-century architectural education was strong, concurrent education at the BAC was also an organic and practical development that supported and was supported by the other three Tenets.

Concurrent learning has remained perhaps the BAC's best-known guiding educational principle throughout its existence. Yet, such a different educational methodology has often met with a degree of skepticism, especially among those with a more traditional, linear learning background, one featuring full-time academic study, followed by full-time employment.

The BAC has been able to remain flexible in its evolution, responding to changing times partly because it had the support of the Boston Society of Architects, with which the BAC conducted a relationship characterized by mentoring and co-habitation (both a physical and a financial arrangement).

1896 First modern Olympics held in Athens
Utah admitted to statehood as 45th state
Plessy vs. Ferguson Supreme Court decision establishes "separate but equal" doctrine
William McKinley elected president of the U.S.

Boston Architectural Club Prospectus, 1896-97

The *BAC Prospectus* outlined the activities of the House, Class, Library, and Entertainment Committees. The BAC had advanced in its efforts to serve both the profession and the public. "The House Committee ... aims to concentrate all the activities of the Club ... under one roof. The combined attraction of classes, library and 'Saturday Nights' should [help to] increase membership and our influence throughout the city."

The Class Committee arranged an advanced class in architecture under the Beaux-Arts-trained, Rotch Professor of Architecture at MIT, Désiré Despradel; an elementary class under Mr. George F. Newton, assistant professor at Harvard College; sketching from life with various prominent Boston artists as critics; and watercolor under Henry B. Pennell, senior partner of Pennell and Haberstroh, interior decorators who collaborated with Clarence Blackall on a number of Boston theater projects, including the Majestic.

The Library Committee reported on purchases under consideration including: D'Espouy's *Classic Architecture of Antiquity*, Letarouilly's *Edifices de Rome Moderne*, Viollet-le-Duc's *Dictionnaire d'Architecture*, and the *Life of Charles Bulfinch*.

The Entertainment Committee "respectfully" announced that "Saturday, as was the custom last winter," would continue to be "Club Night," the evening for lectures, talks, dinners, and entertainments.

The Club Vacation Traveler Fund Committee reported on plans for three trips: one to Devonshire and Somersetshire, England, to focus on drawing stone buildings; another to Northern Italy, to focus on drawing fountains; and a third to Holland, to focus on drawing brick gables.¹⁶

1897 Boston's Tremont Street Subway (first in the U.S.) opens
First running of the Boston Marathon
Publication of *Dracula*, by Bram Stoker
Women admitted to the Ecole des Beaux-Arts
Robert Gould Shaw Memorial, by sculptor Augustus Saint-Gaudens, installed opposite Massachusetts State House in Boston

BOSTON ARCHITECTURAL CLVB.

The Class Committee will arrange the following classes for '97-'98, provided a sufficient number apply.

1. A PLANING CLASS, by M. DESPRADELLE, *Prof. of Architecture, M. I. T.*—Cost of tuition to

each member, five dollars, or less if more than ten members apply.

2. PEN AND INK CLASS, by Mr. D. A. GREGG.—Cost of tuition, five dollars per member for ten

lessons, provided there are ten applicants.

3. LIFE CLASS.—The sketch class from life meets every Thursday evening. The expense of this

class is merely the cost of the models and is equally divided among the members of the class.

4. A FRENCH CLASS, by M. DE LA ROCHELLE.—Cost of tuition, five dollars for fifteen lessons, and

will not be started unless twelve apply. The class will be divided in two sections, one for beginners and one

for those more advanced.

5. A MODELLING CLASS, by the well-known sculptor, Mr. HUGH CAIRNS. The expense of

materials will be divided among the members.

6. A WATER COLOR CLASS, for out-door sketching, will be arranged in the early Spring.

7. A CLASS IN DECORATIVE DESIGN, by Mr. C. HOWARD WALKER.—In connection with this

class six lectures, open to all members of the Club, will be given generally on Monday evenings. Special

notices will be given.

Non-members may be admitted to any one of the above classes on payment of ten

dollars.

MUNICIPAL PROBLEMS COMPETITIONS, under the direction of Mr. ROBERT D. ANDREWS.

First competition due Saturday evening, December 11, 1897, at 8 o'clock, P.M. The programme is posted at

the Club rooms; two prizes are offered, one of ten and one of five dollars. The two premiated designs will

be published in the Boston Herald.

WM. F. LEE.
E. F. MAHER.
A. C. FERNALD.

November 1st, 1897.

cards Sent out Nov 4/97

Class Committee announcement (postcard), 1897. The registration form was on the other side of the postage-paid leaf. Désiré Despradelle, MIT professor of architecture, was slated to teach the Planning Class. (BAC Archives, (RG 035) BA Club, Scrapbook III 1896-1902)

Annual BAC Architectural Exhibition at Allston Hall

The Annual Exhibition was held at the Grundmann Studios in Allston Hall on April 5-17. Both the BSA and the BAC sent contributions to the exhibition, with the best to be further shown in Philadelphia and New York City. The exhibition included works by MIT and Harvard students. This co-mingling of projects from the BAC, MIT, and Harvard would continue in the form of a conjunctive sketch competition for the next 40 years. That competitive opportunity was important to the members of the Club's Atelier in qualifying for scholarships offered by both MIT and Harvard.

Atelier member and watercolor instructor Henry B. Pennell won the Rotch Travelling Scholarship. According to Ripley's reminiscences, he was called "Hen Pen" in the Club Atelier. Pennell would serve as BAC president, 1901-03, the first interior designer to do so.

1898 Spanish-American War, after which U.S. takes control of Cuba, Puerto Rico, and the Philippines,

and also annexes Hawaiian Islands

Otis Elevator Company established

Class Offerings Increase as a Decorative Design Course is Offered

The year of the Spanish-American War found the Club employing a tear-off penny postcard mailing that could be returned by prospective students who wished to register for one or more of seven course offerings. They included planning class, with a \$5.00 tuition; pen-and-ink class, ten lessons for \$5.00; life class, with the cost of the model divided among class members; French class, with \$5.00 for beginners and \$15.00 for advanced students. Other classes at the BAC included modeling class (sculpture), taught by Hugh Cairns of the Boston Art Club; watercolor class, outdoors in early spring; and a new class in decorative design with six lectures by C. Howard Walker on Monday evenings, which were open to the public.¹⁷

Louis C. Newhall Makes His First Appearance

BAC Atelier member Louis Newhall won the Rotch Travelling Scholarship in this year. In the next decade, he would return to the Club after his travels abroad and serve as BAC president for ten relatively stable years, 1905-15, and then as treasurer for another ten, 1915-25.

1899

Aspirin patented

Guglielmo Marconi makes first international radio transmission, between France and England

Paper clip invented in Norway

First commercial escalator produced by Otis Elevator Company

Louis Sullivan's steel Carson, Pirie, Scott and Company Building built in Chicago

Edward H. Hoyt became BAC president. R. Clipston Sturgis had served as Club president, 1897-99, following Robert Day Andrews, 1893-97, and Clarence Howard Blackall, 1888-ca. 1892.¹⁸



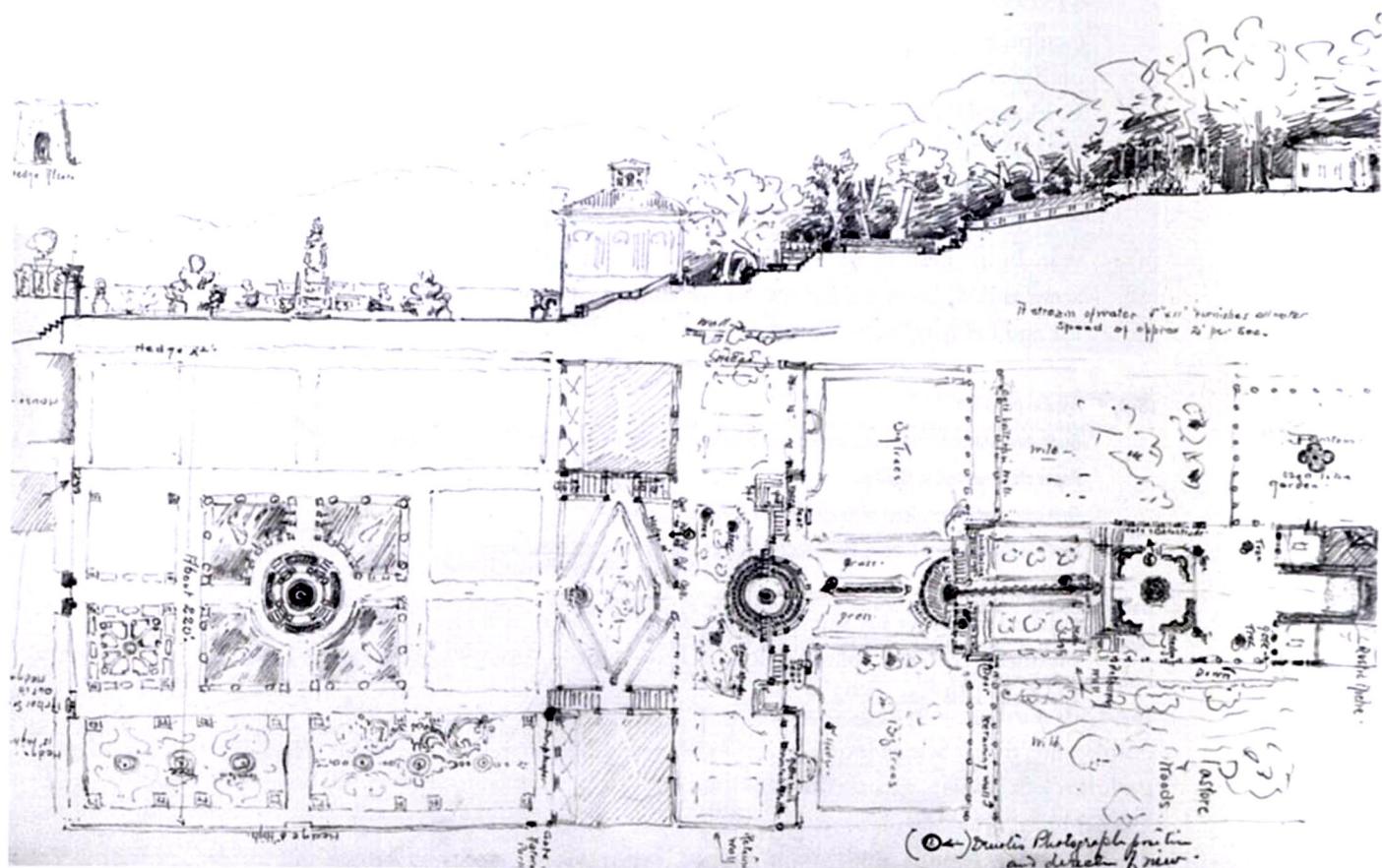
Early BAC members were usually excellent at drawing and left us some fine examples. This sketch, dated May 24, 1898, was probably done by a student in the Atelier, though we do not know which one. The subject appears to be an older member of the Club, possibly an instructor, but again, which one is uncertain. (BAC Archives, (RG035) BA Club Records, Scrapbook III, 1896-1902)

Sketch Plan and Section.

Villa Lante.

Made with W.L. Mowll

Jan 28th 1902.



"Sketch Plan and Section of Villa Lante, Made with W.L. Mowll, Jan. 28, 1902." While the primary artist may be unknown, William L. Mowll was the Rotch Scholar in 1901 and at one time may have been a member of the BAC Atelier. This might have been a competition drawing or just schoolwork. Villa Lante is an Italian property with gardens that is referred to as "Mannerist" and attributed to Vignola. (Artist unknown, BAC Archives)

The Boston Architectural Club Goes Public

"If we want things to stay as they are, things will have to change." Giuseppe di Lampedusa

- 1900 Boxer Rebellion in China
- U.S. population stands at about 70,000,000
- Establishment of baseball's American League
- Hawaii becomes U.S. territory
- Hurricane devastates Galveston, Texas, killing about 8,000 people
- Opening of Boston's Symphony Hall, designed by McKim, Mead and White, the first to be designed with the assistance of an acoustical engineer (Harvard physicist Wallace Clement Sabine)
- President McKinley reelected
- Birth of U.S. Steel
- Max Planck presents the first paper on quantum mechanics

Where There's Smoke, There's (Usually) Fire

In the opening paragraph of the 1899-1900 *BAC Prospectus*, the House Committee reported that "after the fire in our rooms (at 5 Tremont Place) they have been completely renovated, and significantly improved." The details of the fire are not known, but W. J. J. Garrity, committee chair, took the occasion to state that the rooms "are inadequate for the growing needs of the Club."¹ The committee worked on a plan for improved accommodations as educational classes increased to eight in number, with the addition of a class in construction.²

The Entertainment Committee reported that "Lectures, informal addresses and smoke talks (would) alternate with the musical evenings," and also that Club meetings would be held on Saturdays so that "all the Saturday nights throughout the winter (would) be occupied with Club matters." The entertainments included at least two performances by Harvard College musical groups. In addition, exhibitions and excursions would be arranged by the Entertainment Committee.³

In this year the classes were made free to members, presuming that many more young men would join the BAC.⁴

Boston Architectural Club,

Five Tremont Place.

UNEED TO COME!

THE last of the "Club Nights" to be held at the old rooms, next Saturday evening, June the second, will be "one of those." It will be one of the regular business meetings of the Club, and a special "Good-by" Entertainment has been arranged, including a "Pop" Concert and a Vaudeville Show, and the usual refreshments with a little more of the "usual" than usual. Be sure to come, as this last evening in the old quarters will be "it."

*The Club is dead.
Long live the Club.* *Ring out the old—
Ring up the new.*

Three of the fifty dollar bonds of the new issue have not yet been taken up.

FREDERICK N. REED,
Secretary.

May 29/1900

Club Night announcement right before the move from 5 Tremont Place to 14 Somerset Street (next door to the eventual 16 Somerset location) where the BAC would be quartered from 1901 to 1907. (BAC Archives, (RG 035) BAC Club, Scrapbook III, 1896-1902)

Club Seeks More Influential Role in Municipal Art

A new committee at the BAC asked members to pass along articles, notices, and clippings on topics of public interest in the arts, especially "as they may require aesthetic advocacy and planning insights at the municipal level."⁵

This was the period of the City Beautiful movement, perhaps best expressed in Boston by the network of parks and green spaces that is today referred to as the Emerald Necklace, designed by Frederick Law Olmsted, Charles Eliot, Arthur Shurcliff, and Guy Lowell. The nation's first subway line, the Tremont Street Subway, had opened in 1897, and the network was being expanded to improve traffic in the narrow Boston streets. Leading the initiative at the Club was Clarence Blackall of Blackall, Clapp and Whittemore, whose own urban design interests included office buildings, theaters, hotels, and apartment complexes.

Other Club members interested in urban design and beautification included C. Howard Walker, BAC member and instructor, who was later president of the Metropolitan Improvement League. The League claimed that it strove for "a better ordered, an effectively organized and correspondingly a more beautiful Boston. Beauty, however, is sought only as the natural expression of order, organization and efficiency."⁶

New Quarters at 14 Somerset Street on Beacon Hill

After seven years at Tremont Place, the BAC considered two nearby Beacon Hill locations for new quarters in 1900, one at 2 Ashburton Place and the other around the corner at 14 Somerset Street. Somerset Street was selected, although the BAC would move to 2 Ashburton Place seven years later. Once again, a house-warming was held in the new Club rooms.⁷

In March of 1900, Clarence Blackall, who was becoming a specialist in theater design, gave a talk at the Club on the design and construction of the new Colonial Theater in Boston. Simultaneously, there was an exhibit at the Club of the work of Louis C. Newhall, the 1898 Rotch Travelling Scholarship recipient.⁸

1901 Britain's Queen Victoria dies at 81
Guglielmo Marconi receives first transatlantic radio transmission
Boston Americans begin play in baseball's American League
President McKinley assassinated in Buffalo; Theodore Roosevelt succeeds him

The promising female architect Josephine Chapman Wright was turned away from membership by both the AIA and the BAC this year. She was 34 years old at the time and in that same year was the only female architect of a Pan-American Exposition building. She went on to work for Clarence Blackall and had a very successful career.⁹

Gordon Allen was the "Club Vacation Traveler."

Atelier member William L. Mowll won the Rotch Travelling Scholarship.

1902 First U.S. movie theater opens in Los Angeles
Theodore Roosevelt becomes first president to ride in an automobile

From the 1890s through about 1910, the BAC held its annual meeting at the Exchange Club. On November 7, 1902, the BAC and BSA held a joint dinner meeting at the Exchange Club to discuss Boston's architectural opportunities. Guest speakers included President Charles W. Eliot of Harvard College and the Rev. E. Winchester Donald, Rector of Trinity Church.¹⁰

Atelier member James Ford Clapp won the Rotch Travelling Scholarship.

1903 Wright brothers make first powered flight at Kitty Hawk, North Carolina
Louisiana Purchase Expo opens in St. Louis
Loeme's glass-making machine makes glass brick economical
Isabella Stewart Gardner Museum in Boston's Fenway, designed by William T. Sears as a Venetian palace, opens to the public

BAC Prospectus Expands

A new catalog called the *Year Book* appeared for the first time in 1903.¹¹ Before this, beginning about 1896, the BAC had published the *Prospectus*, which included a list of course offerings, a list of officers, and a digest of committee events and happenings at the BAC. In the 1903 *Year Book*, for the first time we get a list of all Club Members and several years' worth of membership statistics, which show slow, steady growth.

*BAC Membership, First Four Years of the Twentieth Century*¹²

	Regular	Assoc.	Non-Res.*	Hon.	Total
1900	155	32	4	7	198
1901	149	41	9	6	205
1902	144	42	16	6	208
1903	147	43	16	6	212

* Non-Resident members

Saturday Night Programs

In 1902-03, Saturday night programs included a lantern-slide talk on Bavarian palaces by John Abbott; Italian Night, with an informal talk by architect J. Harleston Parker, a graduate of Harvard, MIT, and the École des Beaux-Arts; a celebration of the fifth anniversary of Saturday Night programs (we're not sure what this entailed); a "Vaudeville Entertainment (to benefit the Club treasury)"; a Harvard University Banjo, Mandolin and Glee Club concert; and a talk on the proposed Charles River Dam by Richard H. Dana.¹³

The Library Committee this year reported that the value of bound volumes in the Club's collection amounted to an estimated \$4,100 (about \$100,000 in today's dollars).¹⁴

The 1903 annual Club exhibition was held at the Twentieth Century Club hall at 14 Somerset Street. Many members contributed work to the show. The proceeds of the exhibition and sale of donated works went to support the Club Scholarship Fund.

1904 Great Baltimore Fire destroys 1,500 buildings
Outbreak of Russo-Japanese War, first major twentieth-century war
Cy Young of Boston Americans pitches first perfect game in modern baseball
First New York subway line opens
East Boston Tunnel, first underwater subway route, opens
Theodore Roosevelt reelected president, to the benefit of the national parks system



Watercolor sketch of C. Howard "Howdy" Walker (1857-1936), a longtime instructor, lecturer, and friend of the BAC. Walker's areas of expertise included watercolor and decorative arts. This image was donated to the BAC by J. Lovell Little, who served on the BAC Board from 1909 to 1912. (Possibly by E. E. Soderholtz, BAC Archives, (RG 035) BA Club)

According to the House Committee, "Our facilities have been somewhat improved by the addition of bulletin boards and a telephone connection." Early in the season it was announced that the Club was "prepared to provide members of classes with places for study," although "the offer had not been taken up by many."¹⁵

BAC-Sponsored Lectures at the Boston Public Library

In a deliberate effort to give the Club greater standing in the eyes of the public, Louis C. Newhall arranged a series of ten educational lectures to be given at the Boston Public Library. These lectures were illustrated by stereographic views and photographs from the library collection.¹⁶ Speakers included C. Howard Walker, H. Langford Warren, Thomas A. Fox, William R. Ware, Ralph Adams Cram, W. P. P. Longfellow, and Désiré Despradelle. The lectures focused on classical and renaissance styles of architecture and on archaeology, except for a lecture titled "Modern Initiative" by Robert D. Andrews (future BAC president).

For this first offering, it should be noted that the lecturers included Cummings and Longfellow, who were founding members of the BSA; Ware, who founded the MIT and Columbia architecture programs; Warren, who was the force behind Harvard's establishment of an architecture program; Walker, who was an MIT faculty member and BAC member; and Cram. Newhall had pulled out all the stops.

BAC Atelier member Frederick C. Hirons won the Rotch Travelling Scholarship.

1905 Bloody Sunday massacre in St. Petersburg provokes revolution in Russia

At Portsmouth, New Hampshire, President Theodore Roosevelt negotiates end to Russo-Japanese War,
for which he is awarded a Nobel Peace Prize

Rotary International founded

Albert Einstein introduces the Theory of Relativity

Las Vegas, Nevada, founded

"To Accommodate Our Library"

In October 1905 the Library Committee submitted its third annual report to the BAC directors. It included an unexpended balance of \$131.32 as well as income from the Rotch Fund in the amount of \$207.50. Chairman Charles E. Patch of the Library Committee offered the specifics regarding new acquisitions and the binding of magazines and brochures. In his report he also stated the Committee hoped for "adequate and well arranged shelving" for the library.¹⁷

In a meeting that same year, the directors voted to instruct the Library Committee to "spend no more money for books until better accommodations can be arranged for them."¹⁸ Fortunately, the House Committee was hard at work on a solution to the problem, which would result in a move to new, more spacious quarters.

1906 Launch of HMS *Dreadnought*, introducing new era of armored battleships and increasing military competition between Great Britain and Germany
San Francisco earthquake kills at least 3,000 and destroys much of the city
Publication of Upton Sinclair's novel, *The Jungle*, exposing immigrant poverty in Chicago and the corruption in the meatpacking industry
Passage of the Pure Food and Drug Act, partly in response to public outcry over conditions described by Upton Sinclair

BAC Exhibit at the Boston Public Library

An exhibition of original illustrations and architectural sketches was held in the gallery of the Boston Public Library.¹⁹ Inclusive of the many branches of art, the display contained examples of art metalwork, terra cotta, examples of architectural cabinetwork, stained glass work, some interior design drawings, as well as furniture pieces and garden decorations.

1907 Oklahoma becomes 46th state
Severe financial panic occurs as New York Stock Exchange loses half its value
Thousands of businesses fail, and J. P. Morgan puts up his own money to stop a bank run
After Boston Braves change name to Blue Stockings, Boston Americans become Boston Red Sox

Beaux-Arts Architects Stoking Competitive Fires

This was the last year at 14 Somerset Street. Sculptor and BAC instructor Hugh Cairns hosted a successful Saturday "Scotch Night" at the Club on January 26. The printed announcement in the BAC Archives is festooned with a swatch of plaid taffeta. The program for this event promised songs on the bagpipes and dancing, and beckoned: "Come and commune with Orpheus."²⁰



Christmas party announcement, 1907. The initials R.C.S. at the very bottom of the design may indicate this was drawn by the prominent Boston architect R. Clipston Sturgis, a Club member in 1907, or his son, R. Clipston Jr., who joined the Club in 1908. (BAC Archives, (RG 035) BA Club, Social Events, 1906-1909)

Total membership stood at an all-time high of 271. Growth was especially strong in the Atelier. The secretary reported: "The work of the classes has been more productive ... than ever before. More men have worked with more enthusiasm and to better effect on account of the club having joined the Society of Beaux-Arts Architects in N.Y. City—so that the men were given the stimulus of working in competition with men all over the country on the same problems."²¹

BAC Permanent Fund Established

The other big news of the year was the establishment of the BAC Permanent Fund. The fund was intended to be collected from the members by subscription, "the income from which [was] to be used for educational purposes." This became known as the Educational Endowment Fund and represented the first time BAC members undertook a permanent effort to raise money in order to support the classes.²² These early acts in the name of education would assume a heightened significance years later when the BAC sought to change from a club to a school.

Clarence Blackall conducted another tour of his Colonial Theater for a Club class. The educational year ended with a joint dinner at the Club with members of the BSA. Club growth continued to present a problem, which the House Committee proposed to resolve by moving the organization to larger quarters, across the street at 2 Ashburton Place (corner of Somerset and Ashburton Streets).

Atelier member Otto Faelton won the Rotch Travelling Scholarship.

1908 Japanese immigration to U.S. is prohibited
 First major oil discovery in Middle East
 Henry Ford introduces his Model T to the public
 General Motors founded in Flint, Michigan
 Republican William Howard Taft elected president

Sail Away and Forget Your Cares

The Club found time to play at Paragon Park on Nantasket Beach, a very popular late-nineteenth-century amusement park in the spirit of Revere Beach or Coney Island. A small blueprint poster for this event shows a galleon-type ship towing a raft holding “extra kegs,” and the initials under the image, “C.B.” suggest that Carroll Bill, BAC member and noted watercolorist, may have drawn the images. The announcement promised a “Soothing Sail on the Sea, Bracing Bath in the Briny” and dinner followed by “Animated Attractions.”



Poster for a summer party at Paragon Park, 1908, probably drawn by Carroll Bill. Announcements of this kind were often printed for free by local blueprinters. (BAC Archives, (RG 035) BA Club, Social Events, 1906-1909)

Communication between the Several Architectural Clubs

There were interactions between the several architectural clubs around the United States. In addition to submitting entries for Beaux-Arts Society of New York competitions, the BAC also participated in correspondence and exhibits with the T-Square Club in Philadelphia, and exchanged information with the Chicago Architectural Club, the Washington Architectural Club, the Detroit Architectural Club, and possibly others. The BAC, the Architectural League of New York, and the T-Square Club of Philadelphia all collaborated in using a single registration slip for their annual exhibitions. Anyone wishing to do so could submit works for exhibition at all these institutions. The three architectural clubs even planned to "produce catalogs that would supplement each other."²³

Atelier member Israel P. Lord won the Rotch Travelling Scholarship.

1909 Admiral Robert Peary and his crew report reaching the North Pole
Museum of Fine Arts moves from Copley Square to new facilities designed by Guy Lowell along Huntington Avenue in the Fenway section of Boston
Completion of Boley Clothing Company building in Kansas City, Missouri, designed by Louis Curtiss, which is considered one of the first glass curtain-wall buildings
Congress passes the 16th Amendment, creating a federal income tax (as ratified in 1913)
Establishment of National Negro Committee, which is renamed National Association for the Advancement of Colored People (NAACP) in 1910

In March a call was made for volunteers to help classify illustrations held by the BAC Library. The volunteers were instructed to take home back numbers of the *Brick-builder, Architectural Review*, etc., cut out pre-selected plates, and classify them, keeping any plates not selected for their personal use.²⁴

Robert Day Andrews, Robert Swain Peabody, and R. Clipston Sturgis were chosen as the first Trustees of the Educational Fund.

Bully for Us

On Theodore Roosevelt Island in the Potomac River (not far from the Lincoln Memorial designed by 1889 Rotch Travelling Scholarship winner Henry Bacon), there is a memorial plaza dedicated to former President Teddy Roosevelt. Carved into its stonework is a 1915 Roosevelt quote: "Courage, hard work, self-mastery and intelligent effort are all essential to successful life." This comes as close as anything encountered by the narrator to represent the BAC ethos.



Somerset Street, 1860. The BAC quarters at 14 and 16 Somerset are shown in the right foreground. In the right background is the corner of Ashburton Place. Number 2 on the corner was the BAC quarters in 1908-09.

(J. J. Hawes photo, BPL Prints Department, Courtesy of the Trustees of the Boston Public Library)

Permanent Clubhouse and a World War

"No army can stop an idea whose time has come." Victor Hugo

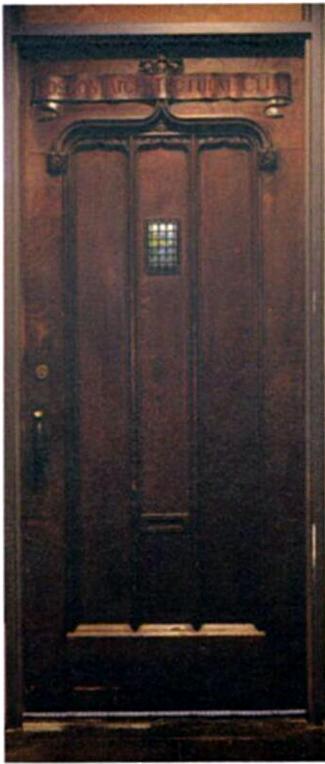
- 1910 Return of Halley's Comet, last seen in 1836
- Death of noted American writer Mark Twain (Samuel Clemens)
- Completion of Antoni Gaudi's Moderniste Casa Mila in Barcelona, Spain
- French pharmacist Emile Coué coins the slogan "Every day, in every way, I'm growing better and better"

On the Move Again

After several years of looking, the BAC found a building to purchase as its permanent home. In February, Louis Newhall, on behalf of the Club, entered into a quitclaim agreement with the New England Historic Genealogical Society to purchase a property at 16 Somerset Street (next door to the NEHGS headquarters) for \$14,300.¹

This four-story brick building, constructed before 1860, was to be the BAC headquarters for the next 54 years. The new quarters were renovated through the fall of 1910. The design of the Great Hall is attributed to Ralph Adams Cram. The Great Hall featured a timbered ceiling, a stained-glass window, and a hooded fireplace. According to the *Boston Daily Globe*, the dramatic bank of windows at the far end of the Great Hall was designed by Henry Goodhue (1873-1918). A famous stained-glass designer, Henry was the brother of Bertram Goodhue, Cram's business partner.

The narrator had two occasions to visit the BAC at its Somerset Street location in the early 1960s. Starting with the sturdy carved-oak front door, attributed to the renowned carver John Kirchmayer, and leading onward and upward through level and scale changes, terminating in the Atelier, the clubhouse appeared to physically suit the institution's mission, while evoking a sense of welcome, in support of friendly educational, professional, and social interaction.



This door, attributed to the famous woodcarver John Kirchmayer, served as the front door of the Boston Architectural Club from at least 1910 to 1961. (Bonica Ayala photo)

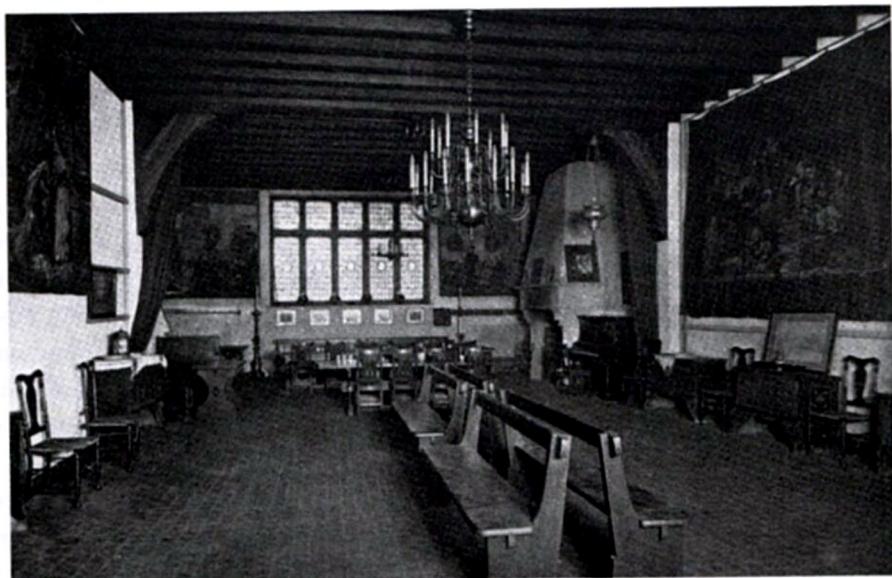
"Jollity Reigned Supreme"

On Saturday evening, December 31, the BAC dedicated its new clubhouse with fanfare. The story was covered in the Boston papers: "Two hundred costumed players took part in the House Warming," reported the *Boston Journal*. "The society [BSA] members were attired in scarlet hooded gowns. The gowns of the club members were of old gold and blue. . . . Invited guests wore special costumes. . . . At 9 o'clock the procession of members marched down to the Great Hall, led by the high priest of the candles and his four candle bearers. No other light shone except those for the chorus, who, massed against one long wall, sang carols."²

The *Boston Post* added: "While the Yule log burned brightly on the new hearthstone of the Boston Architectural Club at 16 Somerset street Saturday night, the Club-house was officially opened and jollity reigned supreme."³

Guests of the BAC included Irving K. Pond, FAIA, of Chicago, the president of the American Institute of Architects; Frank C. Baldwin of the Detroit Architectural Club; Professor H. Langford Warren of Harvard; Professor F. W. Chandler of the architecture department of the Massachusetts Institute of Technology; Professor W. C. Sabine, an acoustics pioneer and dean of the Graduate School of Applied Science at Harvard; newspaper writer and urban planner Sylvester Baxter; artist Holker Abbott, president of the Copley Society; and a number of members of the Boston Society of Architects.

The *Post* continued: "President Newhall of the Club extended a welcome and was followed by President Pond of the American Institute of Architects, President Sturgis of the BSA, and President Baldwin of the Architectural League. Then came a disturbance at the door . . . [from] a body of Italian Renaissance architects . . . under the leadership of Giorgio Vasari . . . making their annual survey of art." Vasari's company included other artistic luminaries, such as Filippo Brunelleschi, architect of



TOP: The interior of the new clubhouse Great Hall, taken during the dedication ceremony on New Years Eve, 1910. BAC President Louis C. Newhall presides in ermine trim. This image was published to accompany the *Boston Post* article "Greet 1911 in a New Home", *Boston Post*, January 2, 1911. (Dadmun Co. photo, BAC Archives)

BOTTOM: This photo of the BAC Great Hall appeared in "The Boston Architectural Club," an article in the July 1922 issue of *Architectural Forum*.

the cathedral dome in Florence, della Robbia, da Vinci, Bramante, Cellini, and other historical figures, all represented by members of the Club dressed for the occasion.

At this time, the BAC had a total of 353 members, and membership was open to those in the allied arts, or to enthusiasts. Membership was not limited to practicing architects or draftsmen.⁴

Atelier member Joseph McGinniss won the Rotch Travelling Scholarship.

1911 First International Women's Day
Triangle Shirtwaist Factory fire in New York kills 146
Hiram Bingham rediscovers Machu Picchu in Peru
Frank Lloyd Wright builds Taliesin in Wisconsin
Roald Amundsen's expedition reaches the South Pole

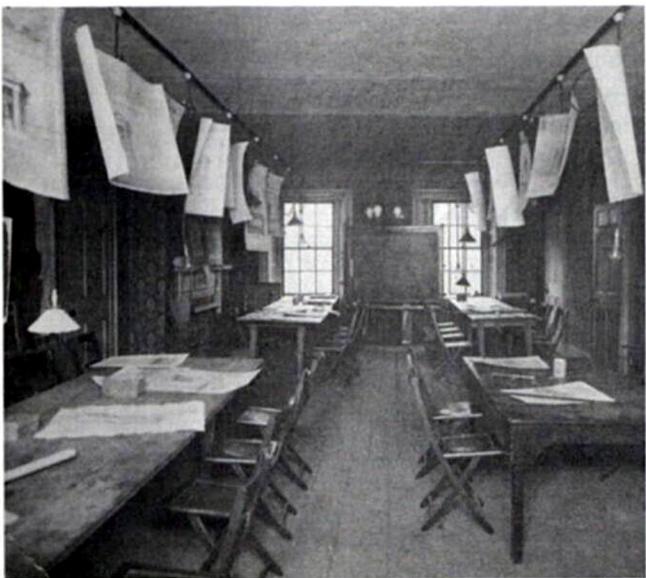
The officers of the Club included President Louis C. Newhall, Vice President Robert P. Bellows, Secretary William Stanley Parker, and Treasurer G. William Gilmore. The directors of the Club included James Ford Clapp, Ralph W. Gray, J. Lovell Little Jr., W.W. Cook, and Carroll M. Bill.

A hot topic at Club meetings in 1911 was whether to redesign the Atelier to be more like the French system. A parallel discussion regarded the curriculum at the Club, and whether or not it should be formalized.⁵

William Stanley Parker, Club secretary for many years, had the following to say regarding the demographics at the BAC in 1911: "We recognize draftsmen not as junior members but as regular members, for they form the large majority of our Club membership. There are of course a few established architects who still retain their membership ... to support the educational work of the Club ... [mainly] younger men who have started in independent practice, who form the real working body of the Club and who direct the efforts ... particularly the educational work ... and also a considerable number of young boys, who are too young to become real members, but who have access to some of the preliminary classes." This represented a shift from the Club's first years, when the draftsmen were considered students and professional architects were the full members.⁶

To the narrator, 100 years later, it appears that the BAC still reflects, to a certain degree, the same esprit of participating membership, from its several boards down to programs for high school students such as the Summer Academy program.

Atelier member Niels Hjalmar Larsen (future BAC and BSA president) was the Rotch Travelling Scholarship winner.



The Atelier, ca. 1911.
This is believed to be on
one of the upper floors
of the 16 Somerset St.
clubhouse. (BAC Archives)

1912 New Mexico enters the union as 47th state, while Arizona becomes the 48th
Strike by 30,000 textile workers in Lawrence, Massachusetts, the largest American labor action
Grand new ocean liner *Titanic* sinks with the loss of more than 1,500 people
Fenway Park opens, and Boston Red Sox win their second World Series
Stainless steel developed
Roosevelt's Bull Moose party splits Taft vote, as Democrat Woodrow Wilson is elected president

Report of the Class Committee

A record-breaking 100 students were enrolled, according to Class Committee chair Robert P. Bellows, who reported that the BAC was trying to be more "systematic."⁷ On his own firm's stationery he wrote: "Last season opened with an enrollment of some eighty students in Club classes. For the first time, a comprehensive system of work was attained, the studies being arranged in successive groups ... the work in design was greatly strengthened by the addition of [Eugene J. A.] Duquesne, Grand prix de Rome and professor at Harvard University, as a 'patron' of the Club Atelier."

Bellows went on to thank the BSA for a contribution of \$650 to send Mr. Duquesne to New York to judge Beaux-Arts competitions. A. R. Nadel was awarded the prize given annually by the BSA to the student in the Club classes who had shown the most consistent work during the year.

1913 Grand Central Terminal, designed in Beaux-Arts style by collaboration of Reed and Stern and Warren and Wetmore, opened in New York City
Woolworth Building, designed by Cass Gilbert, opens in New York City
Federal Reserve Act of 1913 creates the Federal Reserve Bank, which begins operation in 1914
Ford Motor Company introduces moving assembly line production
Crossword puzzle introduced
Gideon Sundback perfects the modern zipper fastener, which was first used for rubber boots

Club Growth and Change: The BAC Marching forward on Its Stomach

In 1913 the BAC held a membership drive and gained 118 new members. Total membership stood at an all-time high of 469: 337 regular, 78 associate, 47 nonresident, and 7 honorary members. BAC Secretary William Stanley Parker notified the membership that \$2,000 had been raised for the Educational Endowment Fund and that \$8,000 more must be raised before the interest on the Fund could be made available for use by the Club. "So get busy," he admonished.⁸ "Classes, with the splendid list of instructors and enthusiastic, steady work of the fellows are justly given high rank in such work throughout the country. . . . The lunches have established themselves as an important item in the life of the Club [where] average attendance is approaching 40. The Club owes very much to Mr. and Mrs. Phillips, who have done so much to make the lunches attractive and therefore successful."⁹

On March 27 a joint Ladies Night and April Fools Costume Party was held, and the Club was entertained by Miss Jane Abbott of the Metropolitan Opera Company.¹⁰

The Club held a Narrenabend (fools evening) festival, a revel involving marching around the clubhouse in any costume representative of the thirteenth through fifteenth centuries. It apparently aimed to encourage some blowing off of steam through an evening of marching musical madness.

Perhaps the most important curricular change to happen in 1913, viewed in retrospect, was the decision on the part of the Rotch Committee to accept "the work done in Club Construction and History Courses in place of their own examinations in these subjects."¹¹ The BAC was issuing certificates of completion for these classes to Rotch competitors. Since 1907 BAC students had been eligible to apply for a Beaux-Arts diploma (through the Society in New York) upon completion of the BAC curriculum.¹² These were the tentative first steps by the BAC to secure its own credential marking completion of studies.

1914 Babe Ruth's rookie season with the Red Sox
World War I breaks out in Europe in August
The Panama Canal opens after seven years of work by a workforce often numbering 50,000



The BAC "Foire Ambulant" (street fair), 1914, included a dramatic entertainment called "The Only Way or Go Ask the Office Boy," with a cast of club members. The evening included a "wrestling match" between several male members of the BAC in drag. Entertainments of this sort were popular during the Club days. (BAC Archives, (RG 035) BA Club, Social Events, 1910-1919)

"THE ONLY WAY," or "Go Ask the Office Boy"

Saturday night entertainment on Valentine's Day featured a spoof along the lines of a Parisian musical revue. Amateur theatricals of this kind were very common at the BAC, as well as at architectural clubs in other cities. Even matters that were taken quite seriously at the Club would not necessarily have been exempt from theatrical treatment. For example, William Stanley Parker spent some time in 1910 explaining to dedication invitees that the ceremony to open the new clubhouse was meant to be taken seriously, despite being conducted with all attendees in costume.¹³

Technology Enters the Picture

During this year, the BAC first hosted a "Moving Picture Show . . . illustrating the complete process of making steel from the time it is taken out of the earth as ore, till it is rolled at the Mill as a finished product . . . in two hours it is possible to see what it would take a month to see by travel."¹⁴

Commemorating a Connection with the RIBA

In 1914, the Club was visited by the British architect Leonard Stokes (1858-1925), who specialized in gothic Roman Catholic buildings and country houses. From 1910 to 1912 Stokes had served as president of the Royal Institute of British Architects (established in 1834), and his visit was an affirmation of the BAC worth commemorating. As House Committee chair Carroll Bill reported: "Our new, notable acquisition is the colored gothic moulding under the iron balcony [in the Great Hall].

This is the gift of Mr. R. A. Cram in honor of the visit to the Club of Leonard Stokes, President of the Royal Institute of British Architects.”¹⁵

The Design Alliance with MIT and Harvard Is Born

Class Committee Chairman William Perry had exciting news to report about educational developments in 1914: “The new agreement made at the end of [1914] with the architectural departments of Harvard and Technology [MIT], whereby the Club participates in joint projects for both classes A and B has been undoubtedly a success. The joint exhibitions have been instructive.”¹⁶

One outcome of this collaborative effort was the Conjunctive Sketch Problem, whereby BAC students were able to compete with those from the other two schools. In fact, the Conjunctive Sketch Problem could arguably be called the greatest benefit of this arrangement. MIT and Harvard had already been encouraging their professors to volunteer at the BAC. “Since that time the walls of the exhibition room have displayed the work of the younger men and boys of the Club—fellows obliged to work in offices all day, but eagerly availing themselves of the evening classes of the Club for their further education—side by side with drawings by the students of Harvard and Technology, and the Club work has stood the test creditably.”¹⁷

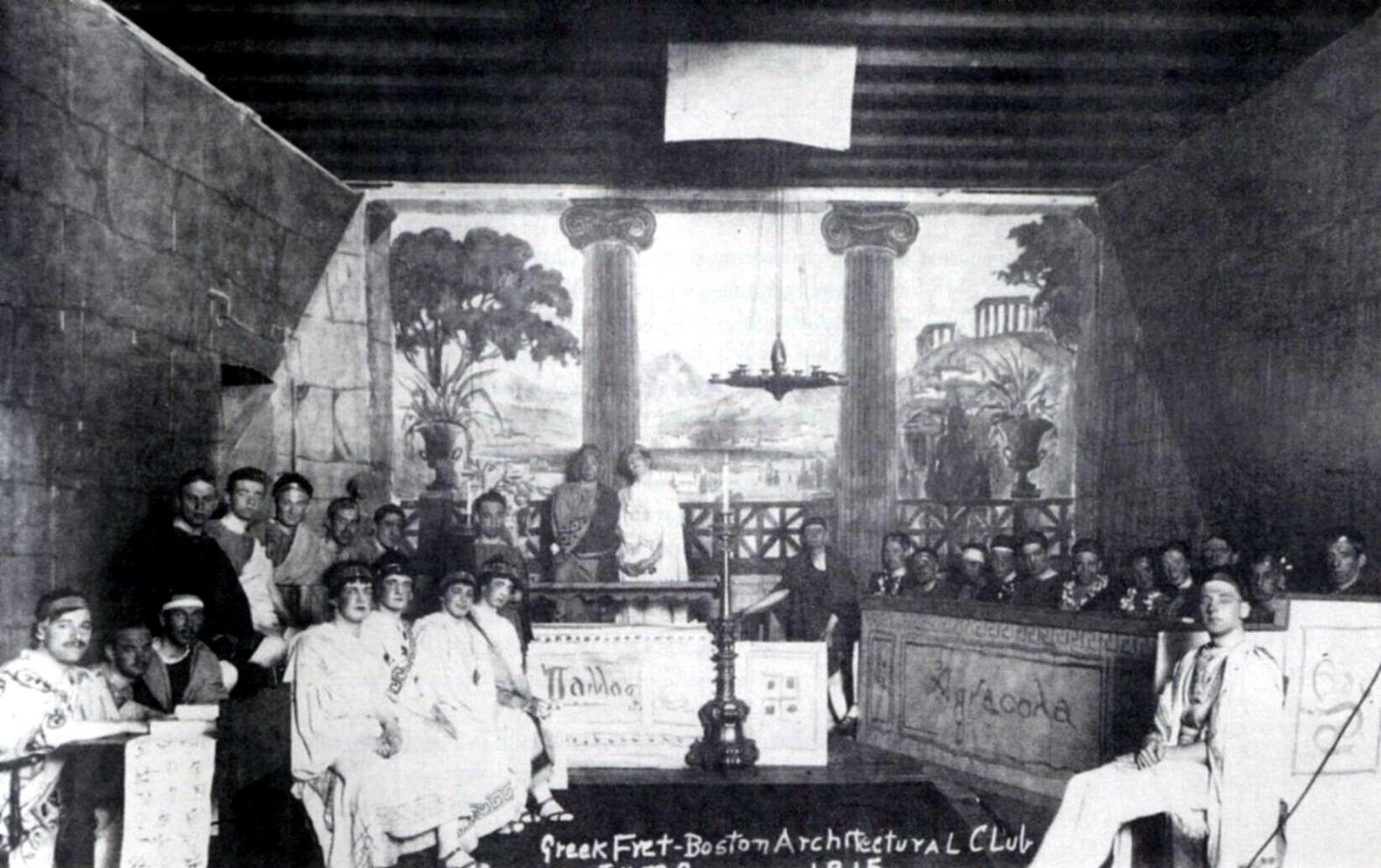
Club incorporator Robert S. Peabody completed the design and construction of Boston’s first real skyscraper, the Custom House Tower, quite literally dropped down on top of architect Ammi B. Young’s Greek Revival building (1837–45), which stands adjacent to where the Long Wharf met the original harbor shoreline. Steel framing, terracotta fire-proofing, and the latest in elevator design rendered this federal clock-tower structure instantly famous and the ultimate Boston landmark until the John Hancock tower and its famous Back Bay weather beacon joined the uptown skyline in the 1930s.

1915 United States Coast Guard is created by merging the Life-Saving Service and the Revenue Cutter Service
Ocean liner *Lusitania* sunk by U-boat with the loss of 1,198 people
Neon lighting tube developed for advertising

Combining Exhibitions with Lunch

Lunches at the Club were still being served between 12:00 and 2:00 p.m. Dining at the BAC with colleagues was viewed very favorably by those members whose offices were in the vicinity or who wished to take in an exhibit over a meal. Work from the office of Ralph Adams Cram was exhibited at the BAC, beginning on January 12, 1915, for a two-week period.

Atelier member Frederick R. Witton won the Rotch Travelling Scholarship.



Here is the 1915 cast of "A Greek Fret in Three Friezes," which was also called "The Second Judgment of Paris" and "Agreka Mericanopera." This play was a musical trial by jury in three acts, probably with fair amounts of bawdy humor and architectural references thrown in. The set for the play was decorated canvas hung from the rafters in the Great Hall, which was also done for themed dances at the BAC. (BAC Archives, RG 035) BA Club, Social Events, 1910-1919)

1916 Toggle light switch invented
Battle of the Somme kills more than 1,000,000 during 4-1/2 months
National Park Service created
President Wilson reelected

Government and Entertainment

The Class Committee reported in 1916 on the creation of the massier and secretary positions within the Atelier.¹⁸ The first massier was Albert C. MacLellan, and the secretary was R. K. Harris.

The Entertainment Committee reported on events and talks held during the year. The range of subjects presented reflected both the times and the esprit of the Club:

Mr. E. B. Drew, late commissioner of the Chinese Imperial Customs, began the season by relating his experiences during the Boxer Uprising in China; Mr. Carruth, of the Society of Arts and Crafts, gave an illustrated talk on Luca della Robbia; In December the Pierian Sodality from Harvard gave a concert in the Great hall; Mr. Takuma Kuroda of Tokyo, Japan gave an illustrated talk on the Art of Old Japan; In February Club member Phillips Hall gave an illustrated talk on his experiences and work with the Ambulance Corps in France; March saw the edifying spectacle of the "lion and the lamb" ... as the building trades council were invited to dinner, and through "friendly discussions" of current conditions in the professions, a better understanding for cooperation was sought for ... and if not altogether obtained, at least a beginning was made in the right direction.¹⁹

MIT on the Move

After 50 years in the Back Bay, the Massachusetts Institute of Technology had outgrown its campus. In 1916 the new MIT campus in Cambridge, designed by William Welles Bosworth, was ready, and the school moved across the Charles River. It now lay a bit farther away from the BAC, but the close institutional relationship continued.

BAC member Ralph T. Walker won the Rotch Travelling Scholarship.

1917

United States enters Great War in April

The U. S. pays Denmark \$25,000,000 for the Virgin Islands

Russian Revolution begins

National Hockey League established

Establishment of Hog Island Shipyard on the Delaware River, designed for standardized construction of up to 50 ships at a time, making it the world's largest shipyard until it closed in 1921

Ammunition ships collide and explode in Halifax Harbor, killing at least 1,900 people and destroying much of the city, in the largest manmade explosion before the atomic era

Excursions

The Excursions Committee offered two trips as part of its spring 1917 program. The first was a visit to New York City, including the annual exhibition by members of the Beaux-Arts League. The second tour was of the Boston Public Library, located about a mile (as the crow flies) from the clubhouse.²⁰

In Support of the War Effort

"While the affairs of the Club were progressing ... in a gratifying manner, the Great War broke out, and threw everything into confusion."²¹

Although war had raged in Europe since August of 1914, the U.S. did not declare war on Germany until April 1917. In a spirit of patriotism, the BAC met to "consider what [we] may do, individually and collectively, to be of assistance to [our] country in the present grave crisis." One solution proposed at the meeting was a course in military engineering. The final determination, after consultation with the military authorities, was to offer a series of classes in "military sketching and map reading, sketching from quick observation, and making the most of our talent in this direction." The two-month course was proposed for eight to ten Saturday afternoons and included plotting contours from models, reading maps, modeling in sand, reconnaissance, preparing working scale drawings, and solving problems in visibility.²²

Atelier member James N. Holden won the Rotch Travelling Scholarship.

1918 Spanish flu pandemic begins, killing up to 100,000,000 people worldwide during 2-1/2 years
Standard Time Act formalizes time zones in U.S. and introduces Daylight Saving Time
Red Sox win World Series
Boston Symphony Orchestra conductor, Dr. Karl Muck, imprisoned under suspicion of disloyalty
under Alien Enemies Act
World War I ends after the armistice of November 11

The BSA Began to Meet Regularly in the Great Hall of the Clubhouse

From March of 1918 onward the meetings of the Boston Society of Architects were regularly held in the Club's Great Hall. This eventually led to the establishment of BSA offices at the Club in 1922.

Saturday Night's "Trench Meeting" with Shell-Proof Mack

The war came a little closer when Private Arthur Mack, 23rd Battalion, London Regiment H. M. Imperial Army, was featured at a BAC Saturday night entertainment at which "trench fare" was served. Touring as Shell-Proof Mack, he reportedly had two years and 108 days of action in World War I as a British soldier.²³

After World War I ended in November 1918, the eleventh day of the eleventh month was celebrated as Armistice Day for years, until the wars started piling up, generating a new name: Veterans Day.

1919 Boston Molasses Disaster kills 21 and floods North End when storage tank explodes
18th Amendment and Volstead Act passed to introduce prohibition of alcohol in the U.S.
Treaty of Versailles concludes World War I
Bauhaus school established by Walter Gropius in Weimar, Germany
Congress approves 19th Amendment, which authorizes women's suffrage
U.S. Army transcontinental expedition assesses possibility of developing U.S. highway system
Chicago "Black Sox" conspire with gamblers to throw World Series against Cincinnati Reds
Major steel and coal strikes represent labor unrest after war's end

It's Over, Over There: Suitable Memorial for the Club's Fallen

As many as 135 members of the BAC served in the Allied forces during the First World War. Three of them did not return. Air Service Cadet George Gordon Kellar died in a training accident on American soil, while Infantry First Lieutenant George Henry MacElligott and U.S. Army Ambulance Service member Wilfred Edward O'Connor Jr. died while serving in France. The Club decided to remember their fallen members with a memorial. The decade ended with a committee organized to plan the project.²⁴



The three young men for whom Memorial Library is named lost their lives serving in the First World War. They are (left to right) George Gordon Kellar, George Henry MacElligott, and Wilfred Edward O'Connor Jr. (BAC Archives, (RG 035) BA Club, Atelier Memorial Committee Pamphlet, 1921)

"Work is love made visible." Khalil Gibran

1920 Boston Red Sox trade Babe Ruth to New York Yankees

Prohibition begins in the United States

League of Nations established as Treaty of Versailles goes into effect

League of Women Voters founded in Chicago

First U.S. commercial radio station begins broadcasting in Detroit

National Football League founded

Republican Warren G. Harding elected president

Proposed Memorial to the Fallen

With the demobilization of the American Expeditionary Force and the return to a peacetime economy, the BAC total membership stood at 375. The war was still much in mind, however. The Atelier Memorial Committee, including many just returned from the war, had been created in September of 1919, to raise funds for a memorial to the three students who gave their lives in World War I.

The Atelier Memorial Committee published a brochure in 1921, proclaiming the following as a motto for the BAC: "A Home for the Profession; A Club for Draftsmen; An Alma Mater for the Architectural Student."¹

Peabody Library Donation

While the Atelier Memorial Committee considered establishing scholarships to honor their fallen, Robert Swain Peabody's widow, Helen, anxious to keep her famous husband's architectural library intact, offered the collection to the Boston Architectural Club, provided the Club would properly house and care for it. Her conditions were met. Today the Peabody collection forms the core of Memorial Library.

At a meeting in October 1920, the Club voted the Atelier Memorial Committee full authority to raise money sufficient to construct a "memorial room" to house the

BAC Library, including the Peabody donation of books and furniture. The proposal included the redesign of the existing library space. An appeal went out to the BSA and to all friends, both in and outside the profession, to raise the means to accomplish this task.

Tentative Proposal for an Architects Club

The BAC frequently participated in exhibits held with the Boston Society of Architects (BSA), and sometimes so did the Boston Society of Landscape Architects (BSLA). For the years preceding the 1920s, the BAC and BSA had carried on a symbiotic relationship. Many architects in Boston were members of both organizations, and the Club depended on the Society for both philosophical and financial support.

In 1920, the BAC, BSA, and BSLA began to discuss officially joining forces in a larger association with a shared clubhouse. A published flyer held in the BAC Archives lays out the proposal. Once again, artistic inclusiveness was a theme for a cooperative venture, as “Senior members might include … Artists, Interior Designers or other members of the Allied Arts.”²



Memorial Library at 16 Somerset Street with plaque over the fireplace, probably photographed in the 1930s. Many of the items in Memorial Library were given to the BAC by former members, including Robert Swain Peabody's work library and furniture, which were presented to the BAC by his widow. When the BAC moved in the 1960s, Memorial Library was dismantled panel by panel and stored. One of the conditions of the competition for a new building was that a space be set aside especially for Memorial Library, and it has been reconstructed on the sixth floor of 320 Newbury Street. (BAC Archives)



Members of the BAC Atelier—all in overcoats, as if they had dropped in to the club for a nightcap—gather in front of the Great Hall fireplace, ca. 1930. In the back row, left to right, are Thomas Sullivan, George Lewis, Carmen DiStefano, and Archie Riskin. In the front row are Ed Toronto, Joe DiStefano Jr., Arthur Manaselian, and W. Boggs. (Photographer unknown, BAC Archives)

The proposal included several suggested improvements to the clubhouse at 16 Somerset Street, specifically excavation work to move and enhance the kitchen; the addition of a coat room; re-routing stairwell traffic around the Library and Lounge; acquisition of more comfortable furnishings; refurbishment of the washrooms; and provision of quarters for an in-house steward. Perhaps some of these physical changes to the clubhouse were made during the 1924 renovations, which were partly paid for by the BSA. However, nothing else came of this proposal.

BAC member Robert M. Blackall (nephew of Clarence Blackall) won the Rotch Travelling Scholarship.

1921 Suspected anarchists Ferdinando Sacco and Bartolomeo Vanzetti sentenced to death for murders committed during a 1920 armed robbery in South Braintree
First radio broadcast of a baseball game, in Pittsburgh
Tomb of the Unknowns, designed by Lorimer Rich, dedicated at Arlington National Cemetery

An Appreciation of Robert Swain Peabody (1845-1917)

Of all the long list of architects whose names are associated with Boston . . . there is no one who has so completely won the first place in his community as Mr. Peabody. He entered into practice at the very beginning of the revival of architecture. With Charles McKim, he was one of the early Americans to study at the Beaux-Arts. His work reflected the changing taste, and the steady advance in quality of design for forty years of active practice dating from 1875. . . . His facile pencil and brush made immediate and convincing presentation of his ideas. He was in every sense an artist, a lover of all that was beautiful. . . . His library was like him. Although an architectural library, it was characteristic of the man who collected it. Etchings and lithographs had their place in it, whether or not they were architectural subjects.³

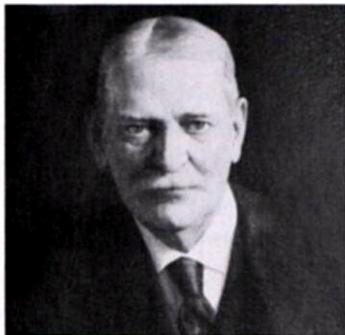
R. CLIPSTON STURGIS

1922 Publication of *Ulysses*, by James Joyce
Massachusetts opens all public offices to women
British Broadcasting Company established
Ottoman Empire abolished
Entrance to King Tutankhamen's tomb discovered by Howard Carter and Lord Carnarvon in Egypt
Union of Soviet Socialist Republics founded

The Memorial Library Dedicated

The Atelier Memorial Committee succeeded in raising nearly \$10,000, and the new library space was ready in May. Speakers included General Clarence R. Edwards, who commanded the army's Department of the Northeast before and after the war; President H. H. Kendall of the American Institute of Architects; C. Howard Walker; and President Niels H. Larsen of the BAC. The *Architectural Forum* reported: "It is one of the largest and finest architectural libraries in the country. . . . [It] was erected, under the supervision of Bellows & Aldrich, architects, as assisted by other friends. . . . The arrangement of the books has been the work of Robert P. Bellows, a nephew of Mr. Peabody, and a member of the firm that designed the library. . . . The whole community will feel that this group of architects and their assistants, constituting the Club, has done impressive and fitting honor to those of its number lost in the Great War."⁴

In 1930, Robert P. Bellows would write in "Our Library" that before this the library had been "a narrow ell-room at the rear of the building. . . . books were



Robert Swain Peabody, ca. 1910. (*The Book of the Boston Architectural Club, 1917: Current Architecture*, BAC Archives)

classified and arranged in rather cumbersome glazed cases." He continued: "New members, every year, have to be cautioned as to the proper care due our very fine books. To boys who have been tossing around and bedeviling ordinary, cheap school-books, this comes hard at first. In time they appreciate that the books are held by them in trust. And so goes on the making of new architecture, officers and gentlemen."⁵

On the shelves of Memorial Library today are the libraries of Robert S. Peabody, Charles Brigham, and William Gibbons Preston, as well as books that had been purchased by the Club prior to 1922. Other early Library benefactors included Howard T. Clinch, who created the Winthrop D. Parker Memorial Fund for the acquisition of materials on allied arts; John A. Fox; R. Clipston Sturgis; Clifford Allbright; and of course Arthur Rotch, who gave the first donation to the Library.

BAC member Wallace K. Harrison (who would go on to help design Rockefeller Center in New York City) won the Rotch Travelling Scholarship in 1922.

Annual Book of the Boston Architectural Club

Since 1890, the BAC had published a catalog to accompany its annual exhibition. As time went on, these became more and more elaborate and filled with images of works by both students and their instructors in the Atelier. Often, it seems this publication was produced even without an accompanying exhibit. These books were sold through the mail nationwide. While these published volumes have been referred to as "BAC Yearbooks," the covers often say simply: *The Book of the BAC*, with the year of publication. *The Book of the BAC* carried the inscription, "The proceeds of this book are devoted to the maintenance of the education work of the Boston Architectural Club" and helped to raise funds through advertising and subscriptions.⁶

1923 Time Magazine introduced

When President Harding dies suddenly, Calvin Coolidge succeeds him

Revisions to Boston zoning laws permit building heights of 155 feet

The Master Woodcarver

Johannes (John) Kirchmayer was made a life member of the BAC.⁷ Perhaps the finest ornamental woodcarver in America, Kirchmayer learned the art in his native Oberammergau, Bavaria. In 1880 he emigrated to Boston, where he was a founding member of the Society of Arts and Crafts. As head of the Sculpture Department at The School of the Museum of Fine Arts, he served as professor and mentor to Arcangelo Cascieri. Kirchmayer may have steered Cascieri toward studies in the BAC Atelier, and it is likely that the Club made frequent educational excursions to Kirchmayer's studio. Kirchmayer is believed to have carved the clubhouse entry door, which can still be seen on the first floor at 320 Newbury Street.

A Club committee was formed to cooperate with the BSA in connection with the spring exhibition, with the amount of \$250 allocated for that purpose. At its March 1923 meeting, the BAC board approved a vote of appreciation for Bellows & Aldrich for their efforts in connection with the Memorial Library project. As Mr. Bellows was to shortly sail to Europe, Oliver P. Morton was asked to act as interim chair of the Library Committee.⁸

At the March 1923 Board meeting, BAC member Ralph Adams Cram was appointed as a delegate of the BAC to the Pan American Architectural Convention.

BAC Atelier member Isidor Richmond won the Rotch Travelling Scholarship.

1924 Immigration Act of 1924 severely limits immigration into U.S. and excludes Asian immigrants
Indian Citizen Act grants citizenship to Native Americans
Nellie Tayloe Ross of Wyoming elected as first female governor
President Coolidge reelected

BAC and BSA Join Forces to Rehabilitate the Clubhouse

At a special meeting in August, the directors discussed the advisability of adding \$3,000 from the Club's reserve fund to the \$4,000 donated by its tenant, the BSA, towards partial rehabilitation of the clubhouse. Implementation of renovation plans by Walker & Shepley was estimated to cost between \$7,500 and \$8,000. The board approved \$3,000 for the Club's share of the work. The project was completed for \$7,000.⁹

Renovations undertaken included some of those previously proposed: a larger kitchen, a coatroom, and improved lavatories. When the house-warming was held to celebrate the completion of the renovations, the BAC and BSA were referred to as co-tenants in the president's remarks, and Charles Maginnis also spoke as president of the BSA.¹⁰

A total of 29 names were recommended for membership in 1924, including those of Louis Skidmore and Arcangelo Cascieri.¹¹ The president reported that

Atelier classes were attended by a "large and enthusiastic group of students."

BAC Atelier member Eugene F. Kennedy won the Rotch Travelling Scholarship.

1925 *New Yorker Magazine* introduced

Publication of *The Great Gatsby*, by F. Scott Fitzgerald

John T. Scopes convicted of teaching evolution in Tennessee

Chrysler Corporation founded

Watercolor Drawing as Explained by Mr. Walker

The Club's 1925 annual meeting and dinner was held in the Great Hall at 16 Somerset Street, with President Henry R. Shepley presiding. Treasurer Newhall's account showed a balance of \$1,700 on hand, a large increase over the previous year. The Club now had a total of 401 members, and enrollment in the classes was 127.¹²

Club summer sketches were exhibited all about the Great Hall, and the display was judged by C. Howard Walker. Fondly known as Howdy Walker, he had been one of the founders of the Club in 1889 and was elected an honorary member during this same meeting. After the business portion of the meeting, Walker spoke at some length about watercolor drawing: "Architects commonly use water color as a means of tinting drawings, and while the use of the medium began in this way, its modern use is altogether different. Historically [J. M. W.] Turner made a beginning in the development from tinted drawing to the direct record of the effects of light The Spaniard, Fortuny, first used the modern method completely." Walker used the sketches on display to distinguish between the two forms—tinting and true watercolor drawing—pointing out "there are certain elements that are common to them all, such as choice of subject, composition, and expression of distance."¹³ Walker then awarded first prize to Carroll Bill, and prizes for drawing in pencil and wash to Pitkin and to Hubert Ripley.

Architectural Alphabet

Poetry can uniquely catch the tempo of a period in time, including what is valued and how society views itself. Indeed, William Stanley Parker acted as the Club's poet in residence from about 1909 to almost 1940. The following unsigned poem was printed in a 1925 issue of the *BAC Bulletin*.¹⁴

THE DRAFTSMEN'S ALPHABET

A's Architecture, approach it with awe,
It includes all the arts and mechanics and law.
B is the Boss, urbane or a Turk,
He gets the credit, we do the work.
C's for Contractor right there on the spot,
To ask for a detail that we haven't got.
D is the duty we owe to mankind,
To teach the fine arts (oft, alas, to the blind).
E is the ease with which we can lie,
When dimensions won't check and we cannot tell why.
F is the folly of clients who err,
In presuming to tell us what they would prefer.
G is the Genius, who ought to be 'kilt,'
Who'll enlarge upon anything that's ever been built.
H is the house 'tis our dream to fulfill,
For a "bird" who admits his ideas to be nil.
I's ink and instruments from the office we borrow,
To use at the Club and return on the morrow.
J is the Justice we never can get,
When problems are judged by some hoary old "vet."
K is the Kitchen, indispensable link,
'Tween Greenwood's maneuvers and our "vittles" and drink.
L is filthy Lucre, we justly despise,
It's the vilest of dress in the true artist's eyes.
M's for the meals at the Club, piping hot,
Shot on the table by pleasant Charlotte.
N is the Nut who claims nothing is good,
But McKim, Mead & White and Raymond M. Hood.
O is the order so graceful and strong,
Who sticks to It tight can't go very far wrong.
P is the poor-house, I'm bound to confide,
Where at some future date we may have to reside.
Q is the Question put out with each plan, sir,
"How much will you spend?", then pass out with the answer.
R is for Rotten, the usual "crit,"
That you get from a friend or other nit-wit.

S is for Study and Swear words, "tis reckoned,"
Who sticks to the first will exclaim in the second.
T is for Tape, which when measuring jobs,
Loses an inch or gets tied up in knobs.
U is for utopia, dream girded vale,
Where there's plenty of work and the pay is in scale.
V's for Vitruvius, wisest old cuss,
Whose knowledge profound quite confounds all of us.
W's for Wretchedness, part of our lot,
We were born to be rich but alas we are not.
X Xanthian marbles, they don't hold a candle
To sculptures to come in cathedrals we'll handle.
Y is the Year we all hope to wander,
Straightway to Paris the Rotch Fund to squander.
Z is the Zeal you must have, as you know, sir,
To stick to your art and not end as a grocer.

Louis C. Newhall (1869-1925)

Louis Newhall, AIA, the 1898 Rotch Travelling Fellow, began conducting a practice at 9 Park Street, not far from the Club. He served the Club as president for ten relatively stable years (1905-15), and then as treasurer for another ten (1915-25). He was responsible for negotiating the mortgage for 16 Somerset Street, the first permanent home the Club would know. A bachelor, he devoted his time and caring to the Club and its students. His obituary emphasized his importance to the BAC: "His personality and zestful interests won him many friends, but that which endeared him most to all was his keen interest in the young men of his profession. . . . He gave the Boston Architectural Club its present form, and he succeeded in creating an institution which, by reason of its social activities and educational opportunities, touches at some point the lives of every architect and draftsman in Boston." His service continued, even after his untimely death from acute appendicitis in 1925, as he left the BAC a very substantial bequest, which represented roughly 20 percent of his estate. The Newhall Fund enabled the institution to weather most of the Great Depression.¹⁵

BAC Atelier member Walter F. Bogner won the Rotch Travelling Scholarship and went to study at the American Academy in Rome. Born in Providence, Rhode Island, Bogner was educated in Austria and began studying at the BAC in 1922, along with Arcangelo Cascieri and Edward Durell Stone. He had a year of study at the Harvard Graduate School of Design, and after the Rotch he returned to Harvard as instructor



The Atelier government in the Great Hall, ca. 1926, dressed in the costumes they would typically wear for an initiation of new students. Left to right are Joe Quinn, Arcangelo Cascieri, Ed Johnson, and J. W. Landry, who holds a stein that looks like those in the other Great Hall photo. (BAC Archives)

and later professor, where he would be partly responsible for recruiting Walter Gropius. At his death in 1993, he was said to have been “a pioneer of the transformation of architectural education from the Beaux Art [*sic*] system to modern functional design.”¹⁶

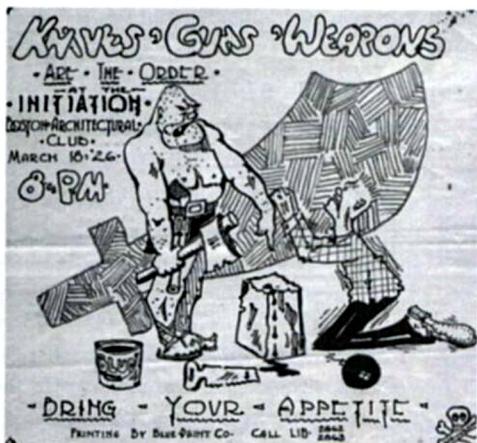
1926 Robert Goddard launches first liquid-fuel rocket at Auburn, Massachusetts
Actor Rudolph Valentino dies at age 31
Winnie-the-Pooh, by A.A. Milne, published
Route 66 is established, running between Chicago and Los Angeles
Restoration of Colonial Williamsburg begins in Virginia

Faculty from Tech and Harvard Drawn to the Club

At the annual meeting President Shepley spoke of the strong demand for classes, and of volunteer instructors coming from MIT and Harvard “because they found the atmosphere of the Club stimulating.”

In the early days of the BAC, instructors from MIT and Harvard had taught classes and been members of the Club. Though the students from all three institutions competed in the Conjunctive Sketch Problem and for other prizes, there seems to have been little other competition between the institutions. This may partly have been because the BAC was not officially a school at the time. The BAC was not offering a college degree or its equivalent.

During a 1974 interview for the Smithsonian Archives of American Art, Dean Cascieri remarked on the BAC’s connection with MIT and Harvard. “It was an evening school, yeah, it was totally an evening school, but we had instructors [like] Professor Gardner … who taught first year … and I had him … but then we went on to second and third year, which was under the Beaux-Arts system and we had teachers and professors from Harvard and MIT. Now, in [the] fourth and fifth year, we had the same professors that were at Harvard and MIT, and they enjoyed coming



Initiation announcement by W. E. Jordan, 1926.

These satirical announcements were common for BAC initiations. Despite the implied humiliation, these initiations were more like orientations, followed by dinner. (BAC Archives, (RG 035) BA Club, Social Events, 1920s)

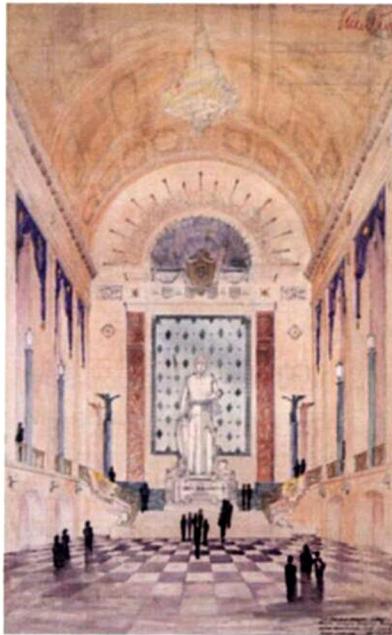
here and having us do excellent work and showing the 'fellas they had all day long' that we could do as well as they could, just by going nights. [It] was sort of an interesting pattern because the work of the three schools were judged together in the Conjunctive Sketch Problem ... so I always felt that I went to MIT and Harvard."¹⁷

Former BAC Atelier member and MIT graduate Louis Skidmore, later a founding partner of the firm of Skidmore, Owings and Merrill (SOM), won the Rotch Travelling Scholarship.

"Buffey the Haunter"

In 1926 the BAC hired Bertram C. "Bert" Buffey to be executive secretary. A Malden native like Louis Newhall, he had worked in Newhall's firm, but bad eyesight kept him from a career in architecture. Bert was jokingly referred to as "Buffey the Haunter" among members of the Atelier, and his caricature appeared in the corner of many an Atelier publication and poster, most likely due to his tenacity in pursuing membership dues. Dues were always a challenge at the BAC, but Buffey must not have minded that much, as his association with the BAC lasted until 1961, a period of over 35 years.¹⁸

1927 First transatlantic telephone call
 Fritz Lang's film, *Metropolis*, debuts
 Great Mississippi River flood
 Charles Lindbergh makes first nonstop transatlantic flight in *Spirit of St. Louis*
 Bell Telephone Company Laboratory develops functioning television
The Jazz Singer popularizes "talking pictures," leading to the demise of silent films
 Babe Ruth hits 60 home runs for the New York Yankees
 Ford Motor Company unveils its Model A automobile, the successor to Model T



"The End of a Theatre Lobby/Boston Society of Architects Problem/Boston Architectural Club Class A," by Harry Gulesian, January 22, 1927. The drawing received a mention from the Conjunctive Sketch Problem Jury. Both Harry and his son Dudley attended the BAC. (Gift to the BAC from Ann Gulesian, BAC Archives, (RG 035) BA Club, Student Work)

A new scholarship was started at the BAC, to be given in alternate years by MIT and Harvard to a deserving member of the BAC Atelier.

This year, for the first time, an examination in freehand drawing was required to pre-qualify for the first-year class in Design.¹⁹

Education Committee Chair Isidor Richmond reported that the Atelier had a record 120 members.²⁰ John Alter continued as coordinator of the first-year class. Classes began on October 10 with a kick-off dinner at the Club. Dean Edgell of Harvard's Architecture School was the speaker. Messrs. Witton, Boquer, and Whalon critiqued the problems. Millard Burr Gulick was BAC president at the time.

BAC Atelier member Edward Durell Stone won the Rotch Travelling Scholarship. Stone began his studies at the BAC in 1922, in the same year as Cascieri and Bogner. Both Cascieri and Stone successfully participated in an accelerated first-year design competition.

In a reminiscence, Stone remarked: "In the evenings I went to the Boston Architectural Club to study. There we did analytiques to learn the classical orders, drawing them beautifully in ink and then rendering them in Chinese ink washes, and I must say that when they were done you could hardly believe that the hand of man could do such beautiful things." He noted another benefit for aspiring architects at the BAC. "Some of the professors from MIT and Harvard and the architects in the city contributed their time, coming to the Club to criticize our work, and that was

how I met Henry R. Shepley, who took a liking to me and invited me to come to his office as a draftsman.”²¹

Stone, an Arkansas native, attended Harvard, MIT, and the BAC, but he never graduated from anywhere. He enlisted during World War II and served as an army planner, stationed in Washington, DC. In the 1960s he was an important benefactor of the BAC Library, and in the 1970s he designed both the American Embassy in India and the Kennedy Center for the Performing Arts in Washington, DC.

1928 Public Service, or Batterymarch, Building, designed by Harold F. Kellogg, completed as first

Art Deco skyscraper in Boston

R. Buckminster Fuller designs his first Dymaxion House

Zoning change allows buildings taller than 155 feet in Boston if setbacks are incorporated

Construction begins on Le Corbusier's International-style Villa Savoye outside Paris

Construction begins on the Art Deco Chrysler Building, designed by William Van Alen,
which will be tallest building in the world upon completion in 1930

Republican Herbert Hoover elected U.S. President

Boston Garden opens

Changing of the Club's Steward

Mr. Greenwood the cook, and Robert the janitor, who had been sleeping overnight on the premises, were replaced by a couple from Brockton. Mr. and Mrs. Forknall took up residence at the Club, assuming the duties of janitor and cook.²²

1929 First Academy Awards ceremony

World War I novels *All Quiet on the Western Front*, by Erich Maria Remarque, and *A Farewell to Arms*,
by Ernest Hemingway, published

The International-style, steel-frame Lovell House, designed by Richard Neutra, completed in Los Angeles

In October what came to be called the Great Depression begins with Black Thursday Stock Market crash

Museum of Modern Art founded in New York

On the Eve of a Nightmare

The 1920s continued the emancipation of women in the U.S., especially as the 19th Amendment, accorded women the right to vote. Women had been earning degrees in architecture at MIT since 1887, but they had never been accepted as members of the BAC. In 1929 the Club discussed membership for women. Some thought that women should be allowed to become members, but not participate in design problems. Arcangelo Cascieri was among those to point out that it would be difficult to enforce such a preclusive rule, and the matter remained unresolved.²³



The BAC frequently held themed dances. Costumes were required at these events. This photograph of the 1933 Storyland Ball was donated to the BAC by Joe DiStefano Jr. He is pictured to the right of the front row center, in the black hat and boots. (BAC Archives)

The clubhouse had been extensively altered in 1924. Five years later, during the summer of 1929, the entire third floor was repainted, as was the Great Hall.²⁴

In 1929, the "BAC Song" was first printed in the *Bulletin*, with the admonition, "Despite the modernistic trend, the traditions of the Club must be preserved. . . . Notice is hereby served on the neophytes that for the honor of the Club and their own historical perspective the words and music should be learned."

The song, called "Stoffa d'Italiano," was actually written in 1903 by St. Louis architect Oscar Enders as part of a set of songs for draftsmen. Mostly concerned with Italian architects, it is set to the tune of "Christofo Columbo."²⁵

The BAC annual meeting was held in October, with Treasurer Loring reporting an all-time-high balance of \$9,682.38 in the bank. Entertainment Committee Chair Cascieri reported that through his committee the Club netted a profit of \$212.27 for the year.²⁶

The Education Committee reported that the two-week sketch problem had an enrollment of 30 members, with Bruce Elwell in charge. Eighteen candidates advanced to the analytique phase. Harvard Professor Jean Jacques Haffner held critiques of Class A and B Atelier work at Harvard's Robinson Hall. Samuel Thal conducted the life class, while "Mr. Ames" of Allen & Collens taught the building construction class.

There were 85 new members inducted, resulting in a Club membership total of 381 (with 50 more candidates asking for admission).²⁷ The BAC budget for 1929 was \$16,021. In that same year, the BAC made a thousand-dollar deposit to the Educational Endowment Fund, which brought the balance to ten thousand dollars, allowing Club to begin drawing the interest from the Fund.²⁸

The BAC was at its peak, in a number of ways. Then the Stock Market crashed on "Black Tuesday," October 29.

Hard Times, Followed by Another World War

"The only thing we have to fear is fear itself. . ." President Franklin D. Roosevelt (1933)

- 1930 Great Depression continues to deepen as unemployment forces large numbers of blue collar Americans to migrate in search of work
- A first round of bank panics increases bankruptcies nationwide
- Unemployment reaches 8.7 percent
- James Michael Curley reelected mayor of Boston, serving through 1934, when he is elected governor

The Boston Architectural Club Year Book

The Club published its 1930 *Book of the BAC*, featuring "examples of Architectural Metal Work." As in the past, a number of subscribers in the construction and related industries took out advertisements, which normally would have covered the cost of publication and even produced a profit for the Club. But that was not the case with this issue for, as the economy continued to falter, advertisers failed to meet their obligations. The 1930 *Book* was the last under that title to be published by the BAC.¹ Sadly, it would not be revived after the Great Depression. Other clubs, including Philadelphia's T-Square and the Chicago Architectural Club, also gave up their yearbooks at this time.

Proper Conduct and Saturday Night Entertainment

The Annual Meeting minutes include an admonishment to the BAC community: "The matter of drinking with moderation was taken up by the President and he stated that we had much to learn."² This came on the heels of an Entertainment Committee observation by Chairman Cascieri regarding the hopes of the committee to foster the atmosphere of a "club," rather than that of a "public dance hall."³

Birth of the Education Committee as Overseer of Educational Policies and Curriculum

Bruce Elwell, BAC instructor of the two-week sketch problem for second-year

students, proposed that the existing BAC Education Committee meet before the start of classes and take a more active role in the development of educational policies and plans. The Education Committee, officially began to oversee the BAC curriculum at this time.⁴

In 1930, the BAC also created the Auditing Committee and embarked on its first formal audit.⁵ At the same board meeting, it was announced that James Templeton Kelley had left \$1,000 to the Club to be used as the Club decided.

The BAC Bulletin

BAC publications reveal a great deal about Club life in the 1930s. The *Bulletin* was the first (of many) magazine- or newsletter-format publications issued by the institution.

In 1930 the *Bulletin* advertised Noonday Lunches, while a short news article stated: "members will be sorry to learn that Arcangelo Cascieri, who has been Massier for several terms, had to go again to the mountains. A bad throat condition had developed and the doctor ordered a complete rest. 'Cass' will be sorely missed in the Atelier and at social functions, but we hope he will take a real rest and regain his health completely."⁶

Atelier Member Scholarships to MIT and Harvard

The *Bulletin* seemed to imply that Atelier members didn't think of the Club as a school in the traditional sense. Under the heading "Members at School," the *Bulletin* listed "(Atelier member) M. R. Caputo—won M.I.T. Scholarship; Louis F. Jacot—continuing at Harvard for his second year there; George L. Larson—won Harvard Special Student Scholarship, making his second year there; Francis Krajewski—at Harvard; Robert Minot—at M.I.T.; Archie Riskin—won BAC Scholarship for a year at M.I.T.; Arthur Thompson—won Harvard special Student Scholarship for the second time, while Harold Tonsing won a similar scholarship at M.I.T."⁷

It appears that at least eight Atelier members in 1930 won scholarships to MIT or Harvard, four to each institution. Opportunities became available to members of the BAC Atelier partly because of the Conjunctive Sketch Problem, which created an atmosphere of competition among the schools and generated exposure and contacts for talented BAC students. This was nowhere more in evidence than in the Rotch competition.

The Depression would deepen in the 1930s, while a Massachusetts architectural practice law was still almost two decades and a World War away from being enacted. Starting in the 1920s, anyone could become an architect by examination via two routes: either through a combination of study and practical experience, or entirely through experience.



Isidor Richmond (1893-1988) as Rotch Travelling Scholar, ca. 1923. Richmond taught the BAC Two-Week Sketch Class through the 1920s, chaired the Education Committee, 1926-29, and served as president through the difficult years from 1930 through 1937. In partnership with fellow BAC member Carney Goldberg, Richmond designed a variety of educational and public buildings. This photo appeared in *Pencil Points* 4, no. 10 (October 1923). (Courtesy of Princeton Architectural Press)

In 1930 Isidor Richmond (1923 Rotch Travelling Scholar and 1926-29 chair of the Education Committee) was elected president of the BAC board.

1931 Unemployment reaches 15.9 percent
Empire State Building, world's then-tallest building with 102 stories, designed by William F. Lamb,
dedicated after 400 days of construction in New York
George Washington Bridge, with the then-longest main span, dedicated in New York after four years
of construction

Declining Income, Modified Expectations

As the economy continued to slide in 1931, more members found it difficult to pay their dues, and the BAC had increasing difficulty meeting its expenses. In January, 29 members resigned or were dropped for non-payment of dues and the board decided not to offer any history lectures.⁸ Surprisingly, membership nominations were still brisk.

At its June 1932 meeting, the board would vote to post the names of delinquent members on the Club bulletin board. If this public shaming did not result in prompt arrangements for payment, the members would be dropped.⁹ While the BAC continued to acquire new members at a steady pace, during the Great Depression a total of 159 regular members were dropped from the Club roll for nonpayment of dues between April 1932 and March 1935.¹⁰ The proposed budget for 1932 was approximately 20 percent less than for 1930-31, while the BAC was owed almost \$2,000 in unpaid dues.¹¹

President Richmond noted the importance of the Newhall Fund: "Without this fund the Club would be in a very sorry position."¹² The BAC was still trying to pay off debts from previous years, especially the 1929 yearbook. At the October 1930 board meeting, the sum of \$600 had been put at the disposal of the president and treasurer "for the liquidation of indebtedness by advertisers in the 1929 Year Book."¹³

Changes in Clubhouse Tradition: The Age of a Managed “Curfew” Begins

Isidor Richmond proposed initiating a “day class” at the BAC, and the matter was left to the Education Committee to consider.¹⁴

Imposing more stringent discipline, the board voted that henceforth everybody should be out of the clubhouse no later than 2:00 a.m., and that no function should run after midnight on Saturdays. There had been some controversy over the use of the clubhouse for social functions, due to “rambunctiousness and liability.” The board also voted to require any organization using the Great Hall to sign an agreement so the Club would not be held liable for injuries incurred. Further, it was agreed that a member of the Clubhouse Committee should be present at all dances.¹⁵

Atelier member Carney Goldberg, who would go into partnership with Isidor Richmond in the 1940s, won the Rotch Travelling Scholarship.

1932 At the depth of the Great Depression, unemployment reaches 23.6 percent
Since 1929, 40 percent of U.S. banks have failed (10,000)
Amelia Earhart becomes the first woman to fly solo across the Atlantic Ocean
Having pledged a “new deal,” Franklin Delano Roosevelt elected U.S. president

At the February board meeting the treasurer reported that a total of 265 members owed a sum of \$6,633.50 in outstanding dues.¹⁶

BAC Secretary Russell H. Brown and a committee surveyed all the pictures in the clubhouse and labeled each, indicating title, artist, and donor. This project might have been inspired by a donation of three books of photographs from the library of the late Julius A. Schweinfurth.¹⁷

Certificate of Completion First Proposed

Secretary Brown proposed that the BAC issue a certificate of completion, and the matter was referred to the Education Committee.¹⁸ The intention was to encourage members of the Atelier to continue with their studies and to give them something tangible to show for all their educational efforts. It would take 20 years, and the creation of a BAC thesis program, to realize this goal.

Boston University Proposes Club Collaboration

A special meeting of the board was held in September to discuss a cooperative scheme of architectural education with Boston University, a neighboring Somerset Street institution at the time.¹⁹ Robert Bellows, a member of the BAC since 1899, BAC instructor, and chair of the Library Committee, spoke in favor of the proposal,

reviewing previous attempts to establish a department of architecture at Boston University under Frank Chouteau Brown.

The emphasis was that “nothing should be done to take away the atmosphere and traditions of the Club . . . and nothing should be done to upset the present conjunctive system with Harvard and Technology [MIT].” Millard B. Gulick, Isidor Richmond, and Howard T. Clinch were appointed a committee to negotiate with Boston University. Eventually, after much discussion, nothing came of the proposition. To this day, Boston University does not have an architectural department.

Robert M. Blackall, a 1920 Rotch winner and nephew of Clarence Blackall, resigned from the Club, as did R. Clipston Sturgis, who continued however as a trustee of the Club’s Educational Endowment Fund.²⁰

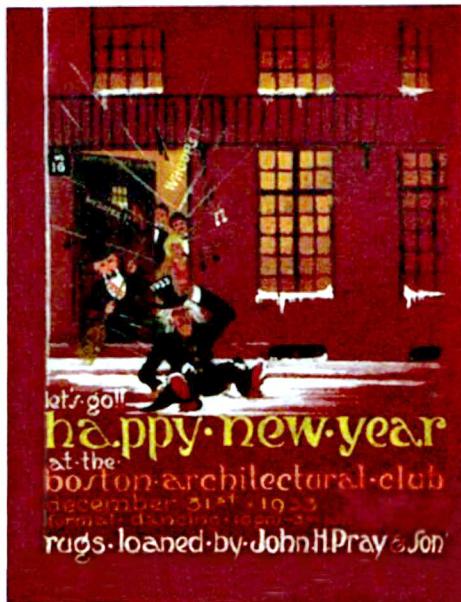
Atelier member Carroll Coletti won the Rotch Travelling Scholarship.

1933 Federally imposed “bank holiday” halts third run on U.S. banks
Unemployment reaches 24.9 percent before depression begins to ease in March
Dedication of art deco-style U.S. Post Office, Court House, and Federal Building
(now McCormack Federal Building) in Boston, designed by Ralph Adams Cram and begun in 1931
Civilian Conservation Corps (CCC) established to employ young unmarried men in natural resource projects
Establishment of Tennessee Valley Authority (TVA)
A Century of Progress International Exposition opens in Chicago
First drive-in theater opens in Camden, New Jersey
President Roosevelt creates Federal Deposit Insurance Corporation (FDIC) to underwrite banks
U.S. goes off gold standard
Adolph Hitler becomes chancellor of Germany
Ratification of the 21st Amendment repeals the 18th Amendment and ends Prohibition in December

Belt-Tightening Continues

Club insurance policies had been modified from a three-year to a one-year period of coverage. In February, the directors sent a letter of thanks to A. W. “Waddy” Longfellow, who had recently resigned from the Club, for the gift of plaster casts, books, and plates he had recently presented to the Club. The board moved to nominate him for an Honorary Membership.²¹

Planning began for a lecture by noted architect and long-time BAC figure Ralph Adams Cram, the proceeds to be given to the Women’s Division of the Architects Emergency Committee.²² The lecture’s program stated that the entire proceeds would be used by that committee to aid unemployed architects and draftsmen.²³ Doing its part to support its most challenged members, the BAC Board voted to waive the fee for use of the Great Hall for this event.



New Years Eve announcement, 1933.
(BAC Archives, (RG 035) BA Club,
Social Events, 1930-1935)

During this time, the Draftsmen's Association began holding its meetings at the BAC clubhouse. The BAC also considered renting its space to the Yale Club and the Interchange Club.²⁴ The BAC membership declined to 217 by 1934.²⁵ The next year the Library spent under \$7.00, while a group of members "working on the E.R.A. [federal Emergency Relief Administration]" cataloged the Library books and lantern slides.²⁶

Changes Proposed to the Club

Secretary Russell H. Brown proposed that classes of the Atelier be offered to students without their having to become Club members, suggesting that readjustment of charges to meet this new condition be made so as not to affect the overall income of the Club.²⁷ Additional money-making ventures proposed in 1933 involved pursuing professionals and practitioners of the allied arts as members, and changing the Club into a social center more for these groups than for students.²⁸ These two ideas were harbingers of major change at the BAC, driven in large part by the economic climate.

Making the Atelier More Valuable to Students

In a report issued on April 5, 1933, Executive Secretary Bert Buffey remarked on the existing membership model and suggested improvements. Many Atelier members did not continue their membership after completion of studies, and there was little in the way of Club activities to interest older, more established members. The BAC seemed

poised to make a major change, from a club composed of members on both sides of an educational process (whether instructor or student), to a club with a professionally established membership and an allied group taking instruction but not initially eligible to join.²⁹ This was an important turning point, as the institution began to head toward adopting a full-fledged educational mission.

Connection between Membership and Mission

The profession of Architecture began to change as well during the Depression: "The day of the specialized architect, interested in the artistic side alone, is over . . . the field of architecture is today broader than ever."³⁰ As is ever the case with financially difficult times, architects struggled to prove their value in an already impacted building design and construction industry.

The Louis C. Newhall Memorial Plaque

In October, the membership and all other interested architects and draftsmen were invited to an evening program to honor Louis Newhall. Dinner was offered at 6:00 p.m. and the unveiling of a plaque, designed and carved by Arcangelo Cascieri, took place in Memorial Library at 7:00 p.m., timed so the 8:00 p.m. start of classes would not be interrupted. C. Howard Walker and James Ford Clapp spoke at the dinner, which was attended by about 100 people.³¹ Articles written at the time stressed the wonderful gift that Newhall's bequest represented to the Club. Meanwhile, the annual Club budget dropped from \$12,000 to \$7,000.³²



This clay design was created by Arcangelo Cascieri for the wooden plaque commemorating Louis Newhall that hangs in Memorial Library. It was dedicated in 1933.
(BAC Archives, (RG 035) BA Club, photographs)

At its November meeting, the board approved using 50 percent of the receipts of the Entertainment Committee to purchase books for the Library. The board also favored the requirement of a satisfactory freehand drawing from plaster cast before students were permitted to take a life drawing class.³³

Atelier member George S. Lewis won the Rotch Travelling Scholarship.

1934 As depression eases, unemployment falls to 21.7 percent
Establishment of the Federal Communications Commission (FCC) and Securities and Exchange Commission (SEC)

As belt-tightening continued, the BAC was accepting partial payment in lieu of full dues, from those in need. The Annual Combined Dinner of the Architectural Club and Architecture Schools at MIT and Harvard was held at the Club.³⁴

Formulating a Survival Strategy: Raising the Standards

The MIT Special Scholarship was not awarded in this year, because the only candidate acceptable to Dean Emerson declined the award.³⁵ Isidor Richmond paid a visit to MIT Dean Emerson to talk to him about the grave financial situation of the BAC. Emerson proposed a strategy meeting. Isidor Richmond, Barton P. Jenks Jr., Charles G. Loring, Russell H. Brown, Howard T. Clinch, John F. Alter, and Edmund P. Lynch met on October 5, 1934, with guests Emerson, Robert P. Bellows, James Ford Clapp,



Atelier banquet spoof "menu," printed 1934. "Relentlessly given by the Atelier Members to the critics and the jurors in spite of their blindness to the sterling qualities of our year's accomplishment." Bruce, Richmond, Thal, Clinch, Alter, and Cashew-eri were all instructors at the BAC. "Buffy the Haunter" lurks at the right in the bottom drawing.
(Artist unknown, BAC. Archives, (RG 035)
BA Club, Social Events, 1930-1935)

I. Howland Jones, H. Daland Chandler, and Henry Shepley. Some of these men could certainly be considered the "Old Guard" of the BAC.

One of the ideas proposed at this meeting was to seek the help of the federal Emergency Relief Administration program, a form of direct aid for the unemployed established in 1933. In order to receive such assistance, it would be necessary for the BAC to require a high school diploma as a qualification for entry into studies in the Atelier.³⁶ This was done in November, and the BAC was receiving aid by 1935. "The Club was placed on the list of 'college-level institutions' receiving E.R.A. aid, while nine members had their dues paid and some assistance in addition."³⁷ This could possibly be considered the beginning of the BAC financial aid program.

Meanwhile, Dean Emerson served as a critic at the BAC, funneling MIT instructors to the school at a time when the connection between Harvard and the BAC was deteriorating. Emerson also personally gave the BAC \$500 in 1934. He was elected an honorary member of the Club that same year, and his wife would later join the BAC Ladies Auxiliary.

Atelier member Nembhard N. Culin won the Rotch Travelling Scholarship.

1935 Works Progress Administration (WPA, renamed Works Projects Administration in 1939)
established to provide economic opportunity, including arts projects, design and construction
projects, and architectural documentation projects
Boulder Dam (Hoover Dam) on the Colorado River, the largest concrete construction project to that time,
dedicated after four years of construction
Worst year of the "Dust Bowl" 10-year drought on the Great Plains, which displaced more than two million people
Social Security Act passed by Congress
Establishment of Rural Electrification Administration
Completion of U.S. Supreme Court building, designed by Cass Gilbert
Art deco and Moderne-style ocean liner SS *Normandie* launched as largest and fastest passenger ship afloat
Babe Ruth hits his 714th and final home run of his career, for the Boston Braves

At its December meeting, Arcangelo Cascieri's name appears for the first time as a member of the BAC board. As Atelier Massier, the future dean advocated for the students, who had a ten-point list of grievances they wished raised with the board. The grievances included, most importantly, a demand that they have "Club access on week-ends to work on their projects—as heretofore."

1936 Jesse Owens wins four gold medals at the Berlin Olympics

Civil war breaks out in Spain, lasting until 1939

President Roosevelt re-elected in a landslide

Publication of Margaret Mitchell's novel *Gone with the Wind*, followed by the motion picture in 1939

In defense of its federal funding, President Richmond told the board in March that he would write to the Civil Service Commission stating exactly what the Club's education work accomplished. His letter began discussions that would eventually lead to more rigor in the form and delivery of the curriculum. Ultimately, this would lead to the creation of a thesis project and the awarding of a certificate signifying completion of the BAC course of study.

It was announced that Harvard had withdrawn from the Conjunctive Sketch Problem, effective the first of January.

In June, the prominent Boston architect and designer, and BAC honorary member and longtime friend, C. Howard Walker died.

Cascieri Appointed Chair of the Education Committee

In July, with full board approval President Richmond appointed Arcangelo Cascieri chair of the Education Committee.³⁸ Angelo, first as chair and later as dean, would be involved with the BAC education program for the next 59 years. Richmond also offered to compose a letter to be mailed to all able and recognized architects of the city asking them to take on office boys if they possibly could do so.

Arcangelo Cascieri was the first BAC-educated design professional to be put in charge of the Club's educational offerings. No one objected to a sculptor heading an architectural program, for a number of reasons. First, he was homegrown and a committed devotee of the BAC Atelier. Second, he was professionally accomplished as an architectural sculptor. Third, he was conversant with design education as taught at MIT and Harvard, and he was well acquainted professionally and socially with faculty and administrators at those institutions. Fourth, he maintained a friendly relationship with the BSA and a number of architects who volunteered as instructors at the Club. Finally, he had the gift of an engaging personality.

Fare la Bella Figura

Arcangelo Cascieri almost always wore a happy face, rather than a self-defeating mask of tragedy, even in the most difficult of times. Throughout his lifetime, Arcangelo Cascieri radiated warmth, friendliness, and the offer of an open ear. Quiet but not silent, he was also a great listener. But above all else he was "positive." The narrator

has recently learned that the Italian name for this therapeutic motivational strategy is *Fare la bella figura*. Bella indeed.

Dean Cascieri met BAC's loss of faculty from MIT and Harvard in the 1930s with the intelligent solution of engaging bright, gifted graduate students from those institutions (with their respective deans' consent) to teach at the Club.

The Second Phase of Faculty Development

The 1930s was also a weak period because there weren't too many people willing to teach coming out of MIT (and Harvard). So I went to their deans and I said "we know you don't have too many people that have time to also teach at the BAC ... so how about sending (gifted) people from the master's class (for instance), the people that have studied with Professor Carlu at MIT or Dr. Gropius at Harvard's GSD ... you know, those who are working towards earning their second degree."

Both deans thought this was a great idea and that's what they did. That became the second phase of faculty development ... coming through graduate students instructing. We really had to use them, the ones who (already) had their first degree and were about to graduate in architecture (with a masters). It was a kind of process. And then some of them went into teaching, just from the little (bit of) experience they got at our school.³⁹

DEAN ARCANGELO CASCIERI

Four full years at a college was seen then as a privileged experience available to a relatively small proportion of the general population. A master's degree was even more rare. BAC Atelier members accepted graduate students from MIT and Harvard as instructors in part because the Education Committee recommended them, in part because of their degree status in Cambridge, but mainly because of their happy combination of skill, enthusiasm, and willingness to learn on-the-job as they taught Atelier classes.

Bert Buffey and the BAC Job Clearinghouse

BAC Executive Secretary Bert Buffey became the manager of a clearinghouse service that the Club operated in support of Atelier students seeking employment in the architectural field. Bert's familiarity with the membership enhanced his ability to both hear of any openings in the field and maintain a short list of worthy, eligible Atelier candidates. In any number of instances Mr. Buffey was the first screening station on a candidate's path to finding employment. So it was that "Buffey's boys" had a real

incentive to keep close to the Club. Bert Buffey was an essential, steady influence throughout his many years at the BAC.

Former BAC members Bruce Elwell, Richard B. Derby, and Albert C. MacLellan, and former Board President Edward H. Hoyt, all passed away in 1936.⁴⁰

The Library budget for 1935-36 totaled 50 cents, all of it splurged on labels! For fiscal year 1936-37 Library expenditures turned out to be 0 cents. Perhaps the bottom had finally been reached.

1937 Golden Gate Bridge, connecting San Francisco and Marin County, opens to the public after four years of construction and supplants George Washington Bridge as longest suspension span
Beginning of yearlong recession that raises unemployment to 19 percent

"Paid Up through Hard Times"

President Richmond suggested a general amnesty of past dues, and proposed that all posted delinquent members be "paid up through hard times." However, the motion was rejected as unfair to paying members.⁴¹

Life in the Atelier Goes On: A Special Spirit

Years later, Dean Cascieri reminisced about those difficult years: "There was a special spirit among the students in the 1930s. These people really came here because they wanted to study architecture. They would spend weekends, nights and work like mad all the way through, and when there was a lecture they would all be there. . . . There was real motivation then (it seemed to me). Like Morse Payne says: 'I would never be in the position I'm in if it wasn't for the BAC.' That is the difference, the stronger kind of motivation."⁴²

Ladies to the Rescue

At the February board meeting, Mrs. Addington Bruce, chair of the Lecture Committee, proposed an organization she suggested be named Friends of the BAC Lectures, inspired by the Friends of the Fogg Museum. She described such a group as a "most satisfactory source of income." The board took her proposal under advisement.⁴³

At the March board meeting, Mrs. Shaw suggested that a Ladies Membership be offered to use the clubhouse "at certain hours." Because the lecture series was operating successfully, this proposal was tabled.⁴⁴

Fight for ... the Union Label

With unemployment remaining high during the seventh year of the depression,

architectural draftsmen were considering forming a union to negotiate for their economic interests.

With the election of President Charles G. Loring, Mr. Richmond shifted to the chairmanship of the Entertainment Committee. In the fall the board voted to begin awarding a certificate acknowledging completion of the Atelier curriculum by "students who had successfully passed the prescribed courses." Addison B. LeBoutillier, himself a former member of the Atelier, designed the certificate, and Mr. Patten designed a Club seal to affix to it. However, it would still be another 15 years before the first BAC certificate of completion was finally awarded.

1938 Federal National Mortgage Association (Fannie Mae) established as part of the New Deal
Completion of the major portion of Frank Lloyd Wright's 1935 design for the Kaufmann family summer home in Pennsylvania, Fallingwater

"Open House for Girl Students"

The impact of the women's auxiliary began to be felt. Mrs. Emerson, wife of the dean at MIT, suggested that the Club hold an "Open House for Girl Students." The Entertainment Committee considered but did not act on the proposal.⁴⁵

Mr. Buffey reported that there had been an average of about 39 present at Thursday luncheons, representing a weekly gross average of \$136.40. At the March board meeting, a special scholarship tuition was made available from the Ladies Auxiliary Fund, to be given to "some worthy fellow who wanted to study at the Club, but finds it financially impossible." The directors voted that Augustin Vilaine be awarded this scholarship for 1938-39.

At the November meeting, Mrs. Emerson gave \$500 towards the Club Mortgage Fund. The tone of the minutes for this meeting reflected a sense of gloom.⁴⁶
Atelier member Malcolm Robb won the Rotch Travelling Scholarship.

1939 National Baseball Hall of Fame dedicated in Cooperstown, New York
Germany invades Czechoslovakia, beginning war in Europe that expands into World War II
New York World's Fair opens with eye-catching emphasis on modernism and functional design
Release of the motion picture, *The Wizard of Oz*
President Roosevelt lays the cornerstone of the Jefferson Memorial in Washington, DC
Completion of Johnson Wax Headquarters in Racine, Wisconsin, designed by Frank Lloyd Wright
Publication of John Steinbeck's novel *Grapes of Wrath*, describing "Okie" migration from Dust Bowl Oklahoma to California

The Menace of Monumental Mortgages

The Club was now facing its ultimate crisis in the coming-due of its two mortgages. It was apparent that the BAC lacked the means to meet its responsibilities on time. At its February meeting, the board took up mortgage refinancing and reviewed a report from the committee charged to study the possibilities. The board voted to transfer nine shares of AT&T common stock from the Newhall Fund to the Women's Auxiliary Fund, to then be converted to cash so as to cover general expenses. The amount involved was \$1,296.⁴⁷

As the New York World's Fair opened with a hopeful, futuristic air, President Loring reappointed Arcangelo Cascieri chair of the Education Committee and Mr. Richmond as chair of exhibitions.

In October the Board voted that the Architectural League might use the Great Hall for meetings limited to bona-fide members of the League, but not for meetings by the League where other than League or Club members were invited.

It was also voted that the drafting departments of all concerned firms would be advised of the employment service available at the Club, which was being so energetically managed by Bert Buffey.

A total of 39 members had their names posted for being in arrears, while another 20 had their memberships dropped for nonpayment of dues.

The BSA Acts Decisively in Support of the BAC

As another 28 members had their names posted for nonpayment, the BAC board voted that it would "welcome the cooperation of the BSA" in purchasing the second mortgage held by the New England Historic Genealogical Society. This rescue action by the BSA was led by William Emerson, dean at MIT.

World War II Begins in Europe

In October, the board voted a scholarship for travel and study of architecture within the United States.⁴⁸ This was the first action by the board in response to the German blitzkrieg invasion of Poland on September first, which began World War II in Europe.

1940 Ted Williams has .401 batting average, a feat that has not been duplicated since

Publication of Ernest Hemingway's novel *For Whom the Bell Tolls*, about the Spanish Civil War

Franklin Roosevelt reelected president for a third term

Frank Lloyd Wright Lectures at the Club

Frank Lloyd Wright came to Boston in connection with an exhibition of his work at the Museum of Modern Art, which was co-sponsored by the BAC. During his visit,

he lectured at the Club to an overflow audience. Dean Cascieri recalled being concerned regarding the structural integrity of the Great Hall floor, considering the boisterous live load to which it was subjected during Wright's talk.

"All of [MIT] and Harvard showed up, in addition to the BAC Atelier and the BSA," according to the Dean. At the end of his presentation, Wright said he "would like to walk the Atelier and I said of course, and he went around, and we have a big picture of Louis Sullivan and of course that warmed him up quite a bit to see that. Very happy with it. But I said that thing is always there, we didn't just put it up because you came in."

Wright's reaction was noticeable, according to Dean Cascieri. "He became a different kind of man than when he was lecturing in our Great Hall, with a 'front row of BSA architects' ready to throw rocks at him. (He could throw them back too). Quietly he began to sit with each of the students working in the Atelier that night, giving them crits that were friendly, forceful, and aimed at helping, according to the need. It was a different Wright from the one who had, earlier in the evening, complained about the 'hide-bound East,' while bitterly denouncing the growth of Federal housing projects."⁴⁹

The BSA Assumes the Club's Mortgages

With a profound sense of relief, the board passed a resolution to offer "many thanks" to the BSA and the trustees of the BAC Educational Endowment Fund for refinancing the clubhouse, with both mortgages to be transferred to the treasurer of the BSA. During a second December meeting, the board voted to transfer the remaining Newhall Fund AT&T stock to the BSA. The efforts of William Stanley Parker were critical in bringing this arrangement to a most successful conclusion.⁵⁰

Now in his eighties, Clarence Blackall resigned as secretary of the Rotch Travelling Scholarship Committee, a post he had held since the 1890s. He was succeeded by Dean William Emerson of MIT, who shortly would assume the presidency of the BSA.

Atelier member George R. McClellan won the Rotch Travelling Scholarship.

1941 First of 2,710 Liberty Ships launched for wartime cargo service, standard prefabricated construction
allowing an average building time of 42 days
Quonset hut corrugated prefabricated structure developed for U.S. Navy at Quonset Point, Rhode Island,
based on World War I British Nissen hut design

War Comes to America

The December 7 surprise attack on Pearl Harbor brought chaos to the Club as the United States entered World War II. With the "greatest generation" rushing to enlist

in the armed services, including many members of the BAC Atelier and its faculty, the Club adapted to a smaller active membership. As it had during World War I, the BAC also altered its program for wartime.

1942 The "greatest generation" starts going off to war
U.S. Navy Construction Battalions (Seabees) established
U.S. Navy and Marine forces fight in the South Pacific while U.S. Army forces invade North Africa
President Roosevelt, in his State of the Union address, outlines a goal of preserving "four freedoms,"
including freedom of speech, freedom of worship, freedom from want, and freedom from fear
Year-round daylight-saving "War Time" goes into effect in the United States, with clocks turned
one hour forward until 1945

Wartime Educational Offerings

The Club began to offer courses in mechanical drawing and "blue-print reading" to defense workers and high school students. At the same time, a morale-building lecture series was organized about life after the war, titled Post-War Planning. This series included lectures on city planning, economics, materials, design, and management. It was co-sponsored by the BAC, BSA, and MSAA (Massachusetts State Architectural Association).⁵¹

Clarence H. Blackall (1857-1942)

Clarence Blackall, a guiding spirit of the BAC since the beginning, died at age 85 in March 1942. Following his passing, a June 1942 issue of the *AIA Journal* contained an appreciation of Blackall, which emphasized his contributions to the Rotch Travelling Scholarship program: "Clarence H. Blackall, active and virile architect of Boston, died March 5, 1942, having made a name for himself in every department of his profession. He was an able draftsman, skillful in the use of water colors, a lover of music and a good linguist. Like any busy man he found time for many things. In 1883 the Rotch Travelling Scholarship was established. And the following year Mr. Blackall won the competition scholarship that made him the first beneficiary. From 1891 as a trustee and secretary until shortly before his death (1940) he, in large measure guided its destinies with great judgment and signal success."⁵²

The narrator finds it revealing that the *AIA Journal* did not stress Blackall's architectural and institutional achievements, which were considerable. Rather, the AIA celebrated his long and successful stewardship of the Rotch Scholarship as his greatest contribution to the profession, demonstrating how highly the Rotch was regarded.



In April 1942, about 125 Boston architects gathered at the BAC for a meeting on fluorescent cold cathode tube lighting. Pictured in the photograph, left to right, are Pat Lepore from Hygrade Lighting, BAC Director Charles G. Loring, BAC President Clifford Allbright, BAC Executive Secretary Bert C. Buffey, and BAC Director Howard T. Clinch. (BAC Archives)

1943 Grand Coulee Dam in Washington State completed after ten years of construction
Publication of Ayn Rand's architectural novel, *The Fountainhead*
Allied forces invade Italy
Federal income tax withholding instituted
At Teheran Conference, Roosevelt, Stalin, and Churchill agree to invade France in 1944

A School by Any Other Name: The Club Becomes a "Center"

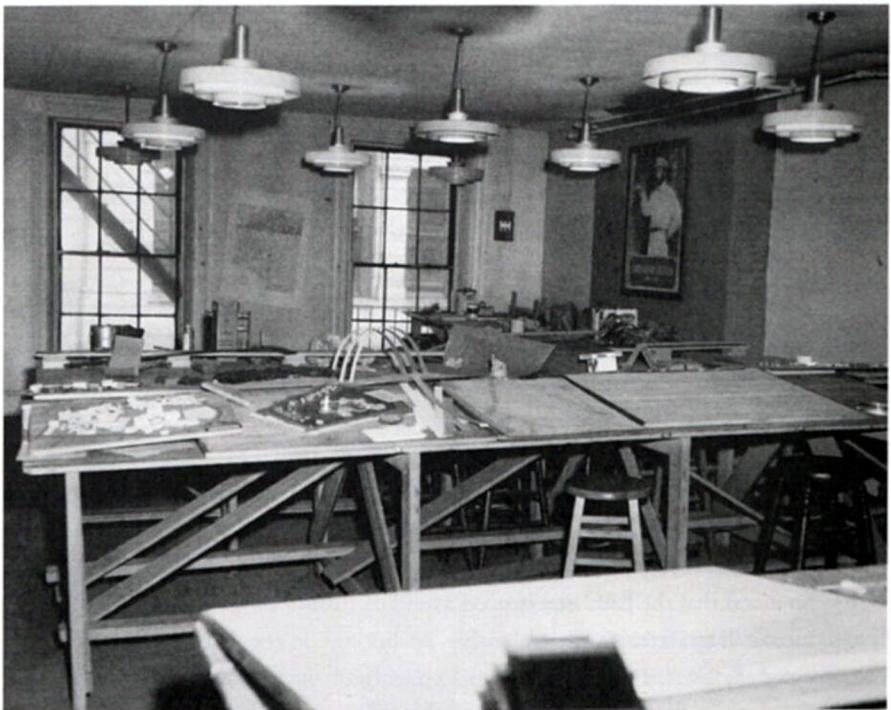
Wartime Boston was desperate for sources of tax income. In 1942, the Club had been advised by the City of Boston's law department to consider changing its name to avoid any doubt as to its true purpose as a design education institution, and to avoid any taxation issues that might so arise. The BAC board, after a relatively brief review (considering the gravity of the matter) voted to accept the suggestion of the city's law department and change the name of the organization from "Club" to "Center," modifying its constitution and bylaws accordingly. The change would be presented for approval at the 1944 annual meeting. This name change also resulted in a much stronger emphasis on the organization's educational mission.⁵³

Bending without Breaking

So it was that the BAC experienced a kind of institutional peak in the roaring 1920s, as measured by increases in membership, Atelier enrollment, Rotch Scholarship success, and especially fiscal stability. The formal presence of the BSA on premises, accompanied by the serving of noontime meals, all reinforced a successful club atmosphere. But the Great Depression of the 1930s, followed so closely by World War II, brought enormous changes to membership organizations, including the BAC. Many simply did not survive the war.

By the mid-1930s instruction by MIT and Harvard faculty volunteers had largely become a thing of the past. The Club, through the efforts of its Education Committee chair and future dean, modified its faculty by recruiting graduate students from Harvard and MIT to teach. As the BAC had no history of awarding a credential of completion, the focus remained on being able to offer good instruction by teaching potential practitioners in a properly charged learning environment, committed to lifelong learning.

For the next 60 years, gifted MIT and Harvard graduate-student instructors would join successfully with volunteers from the local practicing profession to form the BAC academic faculty. There is solid evidence that Dr. Walter Gropius at Harvard and Dean William Wurster at MIT, who took over in 1943, continued to direct graduate students, and some faculty, to the Center.⁵⁴



BAC Atelier, 1961. This image shows a poster of Louis Sullivan, perhaps the one that had impressed Frank Lloyd Wright when he lectured at the BAC in 1940. (Ames Photo Service photo, BAC Archives)

Postwar Recovery as a “Center”

7

“We cannot do everything at once, but we can do something at once.” Calvin Coolidge

1944	Allies capture Rome from Axis forces Beginning of large-scale production of penicillin (discovered in 1928) Allied liberation of Paris Diarist Anne Frank and her family seized in Amsterdam and sent to Auschwitz concentration camp V2 rocket attacks on London begin American forces begin to retake the Philippines Battle of the Bulge First complete production of Tchaikovsky's 1892 ballet, <i>The Nutcracker</i> , in U.S.
1944	At the same hour the Allies were storming the beaches of Normandy on June 6, the BAC held its 55th annual meeting in the Center's Memorial Library on Beacon Hill. The 26 members present heard an appreciation of BAC Education Committee Chair Arcangelo Cascieri by John Alter. Mr. Alter expressed his thanks to Angelo, and he described the first-year work (which he headed) as “a sort of sieve for a foundation for future work whether classical or modern. We try to teach ‘drawing’ as good draughtsmanship, thereby improving office abilities.” ¹

From Club to Center

At the D-Day meeting, it was proposed and voted unanimously that the term “Club” be changed to “Center,” and that the constitution and by-laws be amended accordingly. The directors thanked William Stanley Parker for his work in bringing about this change. Having served as BAC secretary since 1911, William Stanley Parker was a central figure in the institution’s growth from a club with educational offerings to a center of education. Long active in the AIA, Parker had helped to complete the AIA *Handbook of Architectural Practices* while serving as AIA secretary in 1920, and he remained committed to raising the standards of the profession.²



Sculptor Geneva Mercer models her bust of William Stanley Parker, longtime BAC secretary and chair of the Boston City Planning Board, at the Women's City Club, 1944. (BPL Prints Department, courtesy of the Trustees of the Boston Public Library)

Tito Cascieri, Angelo's architect brother and also a BAC alumnus, and BAC alumnus Robert E. Minot were among four members elected as BAC directors.

As secretary, Mr. Parker reported on the success of the Post-War Seminars, a series of lectures brought about by the organizational skills of the Ladies Committee, ably led by Mrs. Barbara Brooks Walker, wife of C. Howard Walker's architect son, Harold D.

Having finished its business, the members adjourned to the Great Hall, where BSA and Massachusetts State Architectural Association members joined them, after cocktails, to feast on "delicious turkey with all the fixings." On exhibit were watercolors by the late Ralph Weld Gray, a Harvard-educated architect. The highlight of the after-dinner presentations was a talk by Charles D. Maginnis Jr. on the construction work of the "Army's Navy," which he illustrated with films.

1945 Bombing of Dresden, Germany
Battle of Iwo Jima, and famous flag-raising photo
Harry S. Truman becomes president after Franklin Roosevelt dies in April
Adolph Hitler commits suicide and Germany surrenders in May (V-E Day)
Atomic bombs dropped on Hiroshima and Nagasaki, in early August; Japanese surrender
in August (V-J Day) ending World War II
Beginning of Case Study Houses project sponsored by *Art & Architecture* magazine in Los Angeles area,
which ran from 1945 to 1966, featuring economical model homes by prominent architects
Berklee College of Music established in Boston

Continuing Ties with Harvard and MIT

The 27 members present at the annual meeting elected Edwin B. Goodell Jr. president of the Center. A 1915 graduate of MIT, Goodell had worked at Cram & Ferguson

and Parsons, Waite and Goodell through the 1920s, designing largely in the conventional Colonial Revival style of the time. In the early 1930s he revised his concept of architecture, in many ways anticipating Modernism in America even before Walter Gropius arrived at Harvard. Goodell's Modern-style 1934 house for the Field family in Weston predates the Gropius House by three years. Goodell was an active Socialist by the time he became BAC president.

In July, President Goodell met with Dean William Wurster of MIT and Dean Joseph Hudnut of the Harvard Graduate School of Design. Both men agreed to serve on the BAC Education Committee. This helped formalize the educational role of the two institutions in the Center.³

World War II Ends

BAC members had done their part in the war. At the annual meeting it was reported that 35 members were in the service. Paul O'Brien and Merrill Green had been killed in action and were commemorated by gold stars on the service flag displayed in the Great Hall. Lt. Newton Anthony was reported to be in a prison camp in the Pacific, and Lt. Amos Shepard was returning from a German prison camp, but there was no word of Weston Clark, shot down during a bombing mission in 1944.⁴

Co-Education at the BAC

There are hints that women attended classes at the BAC during the war, and co-education became official policy in September 1945, when the Education Committee recommended that women be admitted to the Atelier. The motion was passed. The following month, Marguerite Zani of Salem enrolled, and Mrs. David Anderson and Claire McPhee also began their studies around this time.⁵

1946 United States detonates an atomic bomb near Bikini Atoll in the Pacific Ocean (name immediately applied to two-piece bathing suits in France)
First themed amusement park, Holiday World, opens in Indiana
First drive-through bank teller windows introduced in Chicago
Bugsy Siegel opens Flamingo Hotel and Casino, the first major resort in Las Vegas

As the Troops Return Home, the Cold War Begins

The annual meeting began with the 25 members present offering a "rising vote of thanks" to Arcangelo Cascieri for his untiring work in conducting the educational program of the Center. Membership at the time included 2 life members, 2 honorary members, 8 nonresident members, and 166 regular members, for a total of 178. The BAC conferred its highest honor, Honorary Membership, on two long-time

supporters: charter member I. Howland Jones, and Ladies Committee Chair Barbara Walker. As a result, Barbara Brooks Walker was the first female Honorary Member, and perhaps the first female member, of the BAC.⁶

MIT's Role in Bringing the Modern Movement to the BAC

[Architect] Ralph Rapson came to the Nation's first school of architecture [MIT] as a full professor in the fall of 1946, where William Wurster had already been dean for three years. Walter Gropius had been head of Harvard's architectural program since 1936, and was leading the way to a new kind of architectural education in the U.S., based upon the Bauhaus and Europe's modernistic trends. Dean Wurster was taking a new path, but one less based on dogma. He hired good people and let them do their jobs. Ralph Rapson appealed to him because of his "interest in teaching [combined] with the competence of a fine designer."

What he got was a gadfly, interested in planning, industrial design, architectural history, furniture design and all things designed. Rapson's responsibilities at MIT were a reflection of his life-long interest in every aspect of design and his gregarious-if-contentious nature. Rather in spite of his strong personality he was noted for his belief that his students' work belonged to them, not him. He found one major difference with the students at MIT as opposed to those he had encountered in Chicago—he considered his Cambridge students a bit dull and missed his "scrappy" students at Moholy-Nagy's New Bauhaus (in Chicago).

This was soon remedied as William Wurster instructed Rapson to go and "get those fellows at the BAC off on the right foot." Dean Wurster had himself taught at the BAC, and his strong attachment to the Atelier-based program there made him suggest to many of his instructors at MIT that they donate time to the BAC design program: Mr. Rapson was among a small group who took up the challenge.

In Arcangelo Cascieri's mind the arrival of Rapson at the BAC marked the beginning of his attempt to bring a modernist curriculum to the BAC. One of Rapson's favorite exercises was a "weekend sketch problem" where a Harvard, MIT or BAC faculty member would come up with a project—ranging from the redesign of a whole city—to a storefront redesign. Students from all three schools would compete, having from Thursday or Friday through Monday to complete the boards.⁷

MAUREEN STEELE BELLOWS

Alter Oration

John Alter's use of the phrase "embracing classical or modern" in 1944 sums up the decade at the BAC. BAC Education Committee chair Arcangelo Cascieri had "kept one foot in the Beaux Arts tradition (classical) and the other in Modernism." To do so, he maintained close personal contact and peer friendship with both practitioners and academicians, whether at MIT, Harvard, or the BSA. Members of each group served as faculty for the BAC, indicating that the Center's educational and social program was seen as "worthy, neutral ground."

It took a real politician to navigate through these times. By his own work and disposition, the future BAC dean was clearly at heart a romantically inclined modernist. His sculptures reflected a strong Art Deco influence, while support of fellows like Rapson declared his deep commitment to a forward-looking exploration of design that embraced new forms, new materials, and innovative applications.

Cash on the Barrel Head

The Boston Real Estate Board, in its 1946 assessed values publication, listed the BAC as a "Centre, Inc.," located at 16 Somerset Street with 2,300 square feet of property, a land value of \$19,400, and a building value of \$10,600, for a total asset of \$30,000.⁸

1947 Cold War begins as communists take control of eastern European governments and align with Soviet Union
Polaroid Land instant camera introduced
First VW Beetle arrives in U.S.
Jackie Robinson becomes the first black man to play major league baseball
Secretary of State George C. Marshall speaks at Harvard, outlining the Marshall Plan
Roswell UFO incident
India becomes an independent country, after 200 years of British rule
Pakistan becomes an independent Muslim state
Israel becomes independent state
First performance of Tennessee Williams's play, *A Streetcar Named Desire*
Berkeley Building (Old John Hancock Building), designed by Cram and Ferguson, completed in Boston

The BSA Celebrates Its 80th Anniversary with a Scholarship for BAC Students

The Boston Society of Architects' BAC Traveling Scholarship was established in this year, with the first award to be made in 1949, in order to allow interest from the funds to accrue. A committee headed by Professor Walter Bogner of the Harvard Graduate School of Design managed the selection process. The awarding of the scholarship called for an architectural design project, individual interviews with each



"Students of the Boston Architectural Center at Fletcher's Quarry. Guests of Glassman, McMahon and Gianni," Sunday, November 16, 1947. The African-American gentleman in the light-colored hat is Leon Bailey, a BAC alum and longtime member of the BAC community. Dean Cascieri stands to the far right in the raincoat. The two women in this image would have been among the earliest female students to attend the BAC. (*Boston Telegram* photo)

eligible candidate, and a presentation of their other fields of interest. This scholarship is now well established. Its rigorous requirements reflect positively on student achievement.

1948 World Health Organization founded
William Shockley invents the transistor at Bell Labs
Brandeis University founded
NASCAR founded
In-N-Out Burger introduces drive-through-window food service in California
Le Corbusier publishes *The Modulator*, describing a harmonious anthropomorphic scale for architecture
Underdog candidate President Truman reelected
Massachusetts enacts state practice legislation for architecture

New Force at the Center—The GI Bill of Rights in Full Force

Under the terms of the Servicemen's Readjustment Act of 1944 (the "GI Bill of Rights") and Law 16, students who enrolled at an institution like the BAC could not be members of the Center and keep their veterans' benefits for education. Since its founding as a club, BAC membership was the main mode of participating in the organization, so the effect of this legislation on the membership was significant. At the annual meeting, the Education Committee reported that Veterans Administration (VA) students were now a real influence at the Center. Membership stood at 114, down two from the previous year.

Bucky Fuller Goes Public

In March, Lecture Committee chair Barbara Brooks Walker welcomed R. Buckminster Fuller to speak on the “Comprehensive Responsibilities of Architects.” As a “futurist” working to improve human existence through design, Fuller had developed his Dymaxion three-wheeled car in the 1930s and the Dymaxion house and bathroom in the 1940s. Derived from the words “dynamic,” “maximum,” and “tension,” his term Dymaxion was a fitting brand for his forward-thinking designs. On the following evening, Mr. Fuller led a discussion “open to architectural students and members of the profession.”⁹ This second evening turned out to be history-making (as the narrator was told by Dean Cascieri), for apparently it was the first public occasion when Fuller offered a really in-depth description of his work with the geodesic design principles he developed at Black Mountain College that summer.

1949 Publication of *Nineteen Eighty-Four*, by George Orwell

Establishment of People’s Republic of China

Philip Johnson’s Glass House is constructed

BAC membership in all categories totaled 116.

H. Morse Payne won the first BSA Traveling Scholarship. As the Education Committee noted: “Fortune smiled on Payne this year for he was also awarded a scholarship to MIT, which he will take when he returns. This is the first scholarship to MIT or Harvard since before the war.”¹⁰

1950 Great Brinks armored-car robbery in Boston

Diners Club introduces the credit card

Completion of Wallace Harrison’s United Nations Headquarters Building in New York

Korean “police action” war begins, with some students drafted back into military service

BAC membership stood at 115. The annual meeting had as its highlight the showing of a motion picture by Mr. Spaulding of Consolidated Brick Sales Company of Boston.

The beginning of the Korean War and the succeeding renewal of the draft had a muting effect on Center activities for three years. At this moment, interest intensified in the establishment of a certificate of completion, an idea conceived in the depths of the Great Depression. The curriculum now included a thesis as a requirement for completion of studies.

Rudolph (Rudy) Bedar won the BSA Traveling Scholarship.

1951 Mies van der Rohe's International-style Farnsworth House completed in Plano, Illinois

Publication of *The Catcher in the Rye*, by J. D. Salinger

Opening of Shoppers World in Framingham, Massachusetts, one of the earliest suburban shopping malls

At the annual meeting Charles G. Loring was elected an Honorary Member of the Center. Morse Payne and Rudy Bedar gave "most interesting" illustrated talks on their BSA Scholarship Award travels in Europe.

Membership had increased almost 10 percent to a total of 126, virtually all as regular members.

Girls From Far and Near

In December 1951, Lecture Committee chair Barbara Brooks Walker published an article in the *Boston Daily Globe* titled "Girls From Far and Near Study Architecture in Hub." "Why does a girl want to be an architect?" asked Walker. "Why does she want to spend five years studying such largely male subjects as plumbing, electricity, construction and descriptive geometry?"

She noted that, "For a mere \$50 a year students receive a triple instruction from volunteer faculty members of the Harvard Graduate School of Design, Massachusetts Institute of Technology's Architecture and Planning School, plus practicing members of the profession." Walker reported that 10 of the Center's 200 students were women. Among them was Ruth Ganong, originally of Winnetka, Illinois. She had graduated from Smith in 1946 and attended the Columbia architecture program before accompanying her husband to Boston. "From the time I was a small girl and liked the smell of new wood, there never was any doubt in my mind but that some day I would be an architect," she said. "My father, a contractor, was sort of a frustrated architect, so I grew up with the problems of construction, and I had a full realization of the hard work ahead." Walker noted that, "like most students at the Center, whether male or female," Ganong "works during the day with an architectural firm as a draftsman, and next Spring will take the state examinations (to become) a registered architect. She plans ultimately to do largely residential work."

According to Walker, Radcliffe graduate Maro Baghdoyan from Winchester was studying mechanical drawing. "This course is necessary for me to keep my job in an architectural office," she said.

The female population was broadly diverse. "Girls of Japanese and Chinese ancestry are among the Center's most successful students, with several winning the various scholarships offered," noted Walker. Another woman who had made a long journey to reach the BAC was Adele Lauga. A native of Estonia, then under Soviet domination, she had brought her mother and son to the U.S. in about 1949. She had

designed her home in Estonia, and in Boston she found the Center to be the way to pursue her interest. "I find it hard to realize that so many people, who also have to earn a living, will give their time in the evenings teaching, administering and supporting a school like this," she said. "I always wanted to be an architect, but the war and invasions always interrupted my plans for study." With a job in an engineer's office, she took courses at MIT in drafting and related subjects, but she could not find enough daytime hours to work and study. Someone recommended she try the BAC night courses. "It was like finding a hidden treasure, and I know that if I put all my efforts in this one direction, I'll get there."¹¹

David Lepore won the BSA Scholarship.

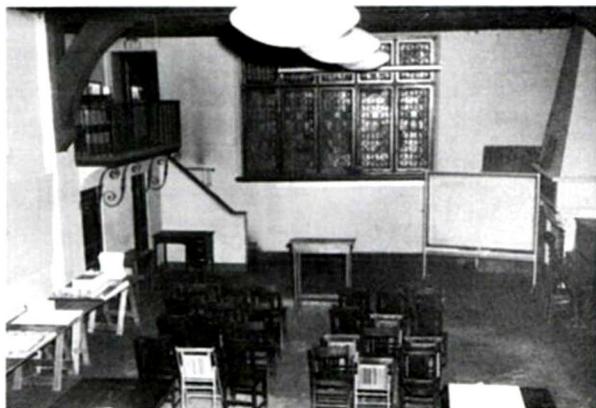
1952 Completion of Le Corbusier's United Nations Secretariat Building in New York
Completion of Lever House, Gordon Bunshaft's International-style, curtain-wall skyscraper in New York
First hydrogen bomb test
Completion of SS *United States*, quintessential ocean-liner designed by William Francis Gibbs with much use of aluminum
Elizabeth II becomes Queen of the United Kingdom
Republican Dwight D. Eisenhower elected president

The First BAC Commencement

At the annual meeting, Vice President James Ford Clapp Jr. presided (as President Goodell was detained in New York). Well-known residential architect Royal Barry Wills extended the greetings of the BSA, discussing the \$100 scholarship that organization had extended to the Center. He also paid tribute to the progress of BAC students' work, in particular their improvement in methods of presentation.

Herbert Haskell (Herb) Glassman reported as chair of the Library Committee. Although Herb was a Club student before World War II who won a scholarship to MIT, his heart was always with the BAC, and he maintained a strong friendship with his Lexington neighbor, Arcangelo Cascieri. This is the first discovered appearance of his name among the governance records of the Center.

Herb would go on to become a champion of the work component of the Center's concurrent education method, also serving as board president, and for six critical months in 1979-80 acting as co-chair of the BAC educational program. He and his wife Ann would restart the former Excursions Program, transforming it into an energetic BAC Study Tours Program. Later, architectural historians like Paul Marx of the BAC faculty would accompany tours in support of "learning-by-going" to India, Africa, and several locations in Europe, including Italy. One tour would even visit Chicago, by overnight train, sitting up ... both ways.



As the BAC grew, areas of the building at 16 Somerset Street once used for events and functions began to double as classrooms, as shown in this 1961 photo of the Great Hall being used as a classroom. This reflected the change from a club to a school, which had begun as early as the 1940s. (Ames Photo Service image, BAC Archives)

The First Certificate of Completion Awarded

Nineteen fifty-two was also a milestone year, as Vice President Clapp pointed out, since, for the first time following the earlier reorganization of the curriculum, a student had submitted the now-required thesis for completion of the BAC course of study. So the annual meeting hosted the first BAC Commencement, as Robert F. Freda was awarded a BAC certificate of completion under the new requirements.

In its sixty-third year, expansion of the institution's educational mission responded to the demand for credentials in an increasingly degree-conscious society. It would lead, starting in 1978, to the BAC obtaining degree-granting authority. This became even more necessary as licensure in architecture, followed closely by landscape architecture and interior design, began to require a first professional degree as a condition for registration exam eligibility.

The board meeting concluded with Kenneth Conant, esteemed professor of architectural history at Harvard, giving a brief talk on the "transition to an atomic future" that might be expected in the design professions. The age of bomb shelter design was on the minds of the attendees, as Cold War fears festered.

In 1952, charter member and old friend of the BAC, R. Clipston Sturgis, passed away at his home in New Hampshire at the age of 91. An affectionate note of his accomplishments was taken in the annual report.

George Dreghorn won the BSA Scholarship.

1953 James Watson and Francis Crick announce their discovery of the structure of DNA

First successful ascent of Mount Everest

First silicon solar cell produced at Bell Laboratories, making possible economical solar panels

Korean War ends with a nation divided along the 38th Parallel

The Chair Is Dead; Long Live the Dean

With the death of Joseph Stalin and the development of the hydrogen bomb in the early 1950s, locally some good news included the elevation of Arcangelo Cascieri to the position of BAC dean. This came as a suggestion of Professor Lawrence Anderson, head of the Architecture Department at MIT, who observed that “the excellence of scholastic achievement at the Center was greatly due to the man who had faithfully served seventeen years (since 1936) as chairman of its education committee.” The vote taken at the annual meeting was unanimous.

At the annual meeting, President Goodell presented Lloyd Gifford, an active member of the BAC since 1912. Professor Walter Bogner outlined details of the newly created Development Group at the Harvard Graduate School of Design, and hoped that the spirit shown at the BAC might also be achieved at Harvard. Dean Pietro Belluschi of MIT expressed his admiration for the spirit of cooperation shown by BAC staff and volunteer critics, which seemed to work so well with the BAC student body.

James Ford Clapp Jr. was elected president. A 1935 graduate of the Harvard Graduate School of Design, he had worked for many years at Shepley Bulfinch Richardson and Abbott, where he specialized in designing academic libraries, including Dartmouth’s Fairchild Center and Harvard’s Lamont Library. He was largely responsible for developing the open stack concept in libraries.

Once again, the annual meeting in Memorial Library included a Commencement, as Russell H. Bishop became the second BAC certificate recipient.

Norman Paterson won the BSA Scholarship.

1954 Commissioning of USS *Nautilus*, first nuclear-powered vessel

First *Godzilla* movie premieres in Japan

Ellis Island closed

BAC Women

Dean Cascieri, at the annual meeting, announced the award of a certificate of completion of studies to Ruth Ganong, who had the distinction of being the third person and first woman to receive a certificate. She would not be the last. Between 1952 and 2009, 469 women represented 23 percent of the 2,019 graduates of the BAC. The slow-but-certain increase in percentage of women at graduation can be seen at a glance in the following table.¹²

	WOMEN	MEN	TOTAL
1952-77 (Certificate period)	13 6%	195	208
1978-97 (Bachelors period)	229 21%	837	1066
1998-2009 (Masters period)	227 33%	518	745
1952-2009 overall	469 23%	1550	2019

On Being the First Woman to Graduate from the BAC

My dad was a builder of charming, small English cottages in a woodsy area outside of Chicago. As a little child, I loved being around the construction sites, playing in the piles of sand and loving the smell of fresh lumber. When I was six I told the family when I grew up I wanted to be an architect. I did not want to become a teacher or a nurse like most girls. This ambition led me to take all the "boy" courses, including mechanical drawing, and advanced math in high school. It also included preparing to go to Smith College. I entered Smith College during World War II in 1942.

Smith College proved to be wonderful. I majored in architecture. This consisted of design and history, but no construction. However, my professor (Karl Putnam) hired me as an assistant and I had the advantage of his knowledge and expertise for a whole summer internship. After college I went to Manhattan to work. My first job was with Henry Wright, the renowned housing expert. I knew nothing about construction, so I was laid off after the initial job was over. I had a series of short jobs, each time gaining a little more knowledge about construction. I attended construction courses at Columbia University Night School. I enjoyed Manhattan in the late forties, but my wonderful, but poor, boy friend, Fran Ganong, and I decided to get married. He was a medical school student at Harvard Medical School, and I moved to Boston.

On arriving in Boston I made an appointment to see William Wurster, then the Dean of architecture at MIT. I wanted to continue my education and apply for admission to MIT. However, I explained I would have to work to support us, because Fran's G.I. Bill money had run out. Dean Wurster looked grim, frowned and said that it was not at all possible. They seldom accepted women at MIT because the course was far too vigorous for most ladies, and all had to be full-time. He finally suggested that I might try a night school or trade school. He said there was a program that was supported by local architects and professors called the Boston Architectural Center.

After the discouraging interview with Wurster, I made my way over Beacon Hill—to a shabby building on Somerset Street. There was a huge dark door I could barely pull open. I entered a drab narrow hall with a small counter. A brusque clerk, Mr. (Bert) Buffey, (who later became a friend) said that I would have to talk to the education program chair (Mr. Cascieri) about attending the school.

I met Arcangelo Cascieri. He was warm and supportive. He explained that passing a written test was the only requirement for admission. As I remember it, the test was mostly about sociological theory. He hinted that there should be a strong sense of responsibility in designing space. As a young liberal from Smith College, I had no problem in passing the progressive "test" to Cascieri's satisfaction. He then took me upstairs to an attic-like room with row-upon-row of drafting tables (at which) young men were working intently.

I was assigned to a group, and we were given a problem to work on. We met in small groups several times a week at night with an occasional local architect or professor monitoring our progress. I particularly remember Ralph Rapson (a professor from MIT) inspiring me in one of my groups. We would study a problem for a couple of weeks and then have to display our work. As I was the only woman in the class, the men gallantly asked me to display my drawings first. I worked very hard to have a presentable and defensible display, because I knew everyone would look at it. I realize now the "forced prominence" actually had a positive advantage for me.

After a few months they announced that we were going to be "En Charette" the following week. My first participation was a daunting experience and I barely finished the problem. Other students had very impressive renderings. I remember Morse Payne's work was particularly impressive. Another aspect of our training were the lectures in the Great Hall. I heard Walter Gropius talk about the Bauhaus. I heard other famous men, such as Buckminster (Bucky) Fuller and Edward Durell Stone. People also loved to talk about "Corbu" (LeCorbusier), although I never heard him lecture. They were the stars.

But we also had practical lectures about plumbing, designing reinforced concrete beams and the like. I remember hearing a lecture on earthquakes, which at the time seemed pretty remote, but years later when we moved to California it became very relevant.

We both worked hard during that period, my husband Fran at Medical school and I as a draftsman, running the household and going to school at night. However, during our time in Boston we became good friends with Arcangelo and his wife Eda. We often socialized with them, although I will admit that their large pet goat terrorized me and I could barely endure Angelo's enthusiasm for her.

After medical school my husband was drafted as a doctor. He was in a MASH unit and our first baby was born while my husband was in Korea. I worked and studied up until the last moment, and had to drive myself from work to Boston Lying-In Hospital to have the baby delivered. I did not work as a draftsman after the baby was born. But I did do my thesis on a re-design of Boston's Franklin Park Zoo. I worked at home mostly, but also occasionally went to the Center for advice, finishing my thesis in the latter part of 1953.

By 1954 my husband had graduated from medical school, finished his internship and residency requirements, and served his time in the Korean War. He was offered a professorship at the University of California in Berkeley. We moved there in 1955. At that time we had three children in diapers, and I was totally involved with family life. The children all attended public schools, and I became involved in trying to improve public education in California.

I was elected to the local school board when all the schools were condemned because their buildings were not designed to withstand severe earthquakes. My name is on four brass tablets at various schools in town for having worked on the rebuilding process, primarily by getting school bonds passed. After I was "termed out" of the school board position I was elected to the city council in Albany, California, serving two terms, including being mayor twice in our small town. Again, after I was "termed out" of the city council, I was elected for two terms on a large regional transportation board. Since then I have served on many local and regional committees and commissions.

Arcangelo Cascieri visited me several times in California in the seventies to discuss California's Master Plan for Education. The plan was based on the idea that California should offer free quality education to all students from preschool through university. We thought that well educated citizens were a benefit to society. Unfortunately, Governor Reagan objected to public funds being used for high quality public education, and the system since then has deteriorated.

My architectural training has been an enormous help to me. Being able to analyze problems has been very important. The BAC awarded me a Certificate of Completion in 1954, and then I was "grandmothered" into the accreditation process. I am impressed with the progress the college has made since I attended. The curriculum, the scope of education and the facilities would have been impossible to imagine fifty years ago, but the spirit of professionalism, helping each other, and benefiting society continues. I am very grateful for the many opportunities that I have received from the BAC.¹³

RUTH GANONG, BARCH 1954

NAAB Accreditation First Discussed

At its September meeting, the board held its first-ever discussion regarding the Center's need to explore accreditation by the National Architectural Accreditation Board (NAAB), the fourteen-year-old organization established to assure quality

standards among American architectural education programs. Seventeen years later, a successful NAAB visit would result in the accreditation of the BAC program—with a whole lot of preparation happening in between.

Atelier member, and future BAC board president Paul J. Carroll won the Rotch Travelling Scholarship, the first by a BAC student in 14 years.

Robert Swartz won the BSA Scholarship.

1955 Rosa Parks, a black seamstress, refuses to give up her seat to a white man on a Montgomery, Alabama, city bus, sparking a year-long boycott of the buses by black riders
First McDonald's chain restaurant opens in Illinois (a franchise from the original McDonald brothers' restaurants in California)
Salk polio vaccine approved
Disneyland opens in California
Nuclear-generated electrical power introduced in U.S.

A BAC Traveling Scholarship of Its Own

At the annual meeting, head-table dinner guests included Joseph Schiffer, the BSA Scholarship winner (whose winning design was for a new BAC building), and Bertram (Bert) Buffey, who was complimented for his many years of service as the Club's secretary. A presentation was made to Bert's fiancée, Juanita Fay. Leon Bailey reported on the activities of the BAC Exhibition Committee, which he chaired.

The John Worthington Ames Scholarship

Mrs. Ames generously founded a scholarship in memory of her husband, John Worthington Ames. After attending Harvard College, the MIT School of Architecture, and the École des Beaux-Arts in Paris, he practiced architecture in Boston from 1898 until his retirement in 1939. He was a member, instructor, and benefactor of the BAC, devoting much of his time to teaching in the Atelier, especially courses dealing with building construction and materials.

At the annual meeting, President Clapp announced that the first recipient of the Ames Scholarship was Atelier member Edwin F. Jones, a World War II veteran with the Royal Air Force and future senior associate at the Cambridge architectural firm of Hugh Stubbins and Associates. Later that year, a special Ames scholarship was awarded to Leon Bailey.

The Ames Scholarship was established "for the purpose of allowing a deserving student to engage in a year's study of architecture at Harvard University, the Massachusetts Institute of Technology, another approved school of architecture, or abroad." The John Worthington Ames Scholarship quickly came to be considered the

most important single award offered by the BAC educational program. It has continued to provide the College with an ability to choose its best and give them the opportunity to advance their education and widen their experience.

On The Value of Travel

In 2011, Karen Nelson, (then acting head of the BAC Architecture Program) remarked: "Travel is fundamental to understanding and excelling in design studios and practice. In order to know one's own biases and ways of thinking, as well as to determine what is significant and what is not, students need travel to help place their understandings in a larger, cultural and ecological framework. Thinking actively about travel is a very powerful way to develop one's own voice/identity as a designer and to critically evaluate one's designs and precedents (both built and methodological) that inform design language and processes."

Upon his death in 1955, the prominent Boston architect Charles D. Maginnis, former colleague of Ralph Adams Cram and former president of the AIA, left a bequest of \$2,500 to the BAC.¹⁴

There were no BAC graduates in 1955.

1956	President Eisenhower establishes the Interstate Highway System Ringling Brothers and Barnum & Bailey Circus ends performances "under the big top" Artist Jackson Pollock dies in car crash IBM develops hard disk drive First round office tower, the Capitol Records Building designed by Welton Becket, completed in Hollywood Eisenhower reelected president Fidel Castro invades Cuba
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The BAC solicited donations for upgrades to the clubhouse, including a new electrical system. Among the donors was Miss Aimee Lamb, a descendant of the Rotch family.

The annual meeting featured several speakers, including BSA Vice President John Bradley, Albert Bush-Brown of MIT, Dean Josep Lluis Sert of Harvard's Graduate School of Design, and Sherman Morse of the MSAA.

The 1956 graduates were Francis Cummings, Anthony Nowlan, Otis B. Robinson, and Leonard Saroff.

Joseph J. Schiffer won the Ames Scholarship, while Leonard Saulnier won the BSA Scholarship.



The Opera Buffet sponsored by the Atelier, January 1956. Dean Cascieri and his wife Eda are seated in the forefront. The location is the Great Hall at 16 Somerset Street. (BAC Archives)

1957 Publication of *On the Road*, by Jack Kerouac
Boston Celtics, with Bob Cousy, Bill Russell, and Tommy Heinsohn win NBA championship,
the first of 11 Celtics championship teams between 1957 and 1969
The Space Age begins as the Soviet Union launches Sputnik 1, the first artificial satellite
Invention of the laser, by Gordon Gould
International Building Exhibition in West Berlin includes Interbau, a model housing project
featuring designs by 48 noted architects

The annual meeting of the board was conducted in Memorial Library with nine members present, the smallest number at this event within living memory. George McClellan (1940 Rotch Fellow) was elected president. The Center's treasurer reported at the annual meeting a balance of \$4,663.50.

Paul Provost and Eugene Linehan graduated with BAC certificates.

Leonard Saulnier won the Ames Scholarship, while Peter DiMeo won the BSA Scholarship. It should be noted that Joe Schiffer and Len Saulnier were the first BAC graduates to win *both* the Ames and BSA Traveling Scholarships.

1958 Recession of 1958
Mies van der Rohe's Seagram Building and Wallace Harrison's Time-Life Building completed in New York

A total of 195 students were enrolled in the unaccredited certificate program, with an average of about 140 active (about 70 percent) in any given semester, according to Dean Cascieri. The annual Beaux-Arts Ball was an outstanding success, resulting in a \$1,100 profit to benefit the Center.

Looking to the Past to Understand the Present

I had wanted to be an architect from the time I was in grade school . . . The idea persisted through high school, (when) I found myself lacking "greenbacks." Fortunately, a play-ground pal had an uncle who had attended the Center and worked as a draftsman for Maginnis, Walsh & Kennedy. He not only introduced the BAC to me, but offered me a set of drafting instruments and a T-square as well. He also encouraged me to see for myself and find architectural employment. Both I pursued in a hurry, and I have not been the same since.

With the door at 16 Somerset Street clanking behind me, I entered a school, a tradition, an education, and a profession that has given me more joy and fulfillment than I could ever return over several lifetimes. Those simple chats given years ago to us by those wise mentors provided the inspiration which has put us all in their debt . . .

As all architecture is based on "firmness, commodity and delight," it is a fitting parallel that the Center is based on open enrollment, low tuition and a volunteer faculty.

It was special to be in Ralph Adams Cram's Great Hall that first year, where the magic of architecture slowly unfolded . . . We grappled with history, theory, shades and shadows, freehand drawing, perspective, materials and methods, and finally . . . our first design problem. As I recall, it was a nightclub facade. My solution was "Late Art-Deco." It featured curving stucco walls, brass saxophone, logo and no windows. "Too severe" they said . . . my first disagreement with a critic. And so it began. And when we had exhausted our visual perceptions within the school, we refreshed them at another one, by a trip down the street and around the corner to The Old Howard.

Second year we moved upstairs to the studios, serious students now. Timidly unrolling our yellow tract, we explained our schemes to a hopefully convinced critic, whom I'm sure, at times found us convincingly hopeless. Preparing for our final juries, we learned for a lifetime the real meaning of charrette . . . Fortunately, our instructor jurors sympathized with our efforts, minimized our shortcomings and encouraged us to design dedication.

Subsequent years at the Center tested our talent, as well as our tenacity, for staying with a very unique educational program taught exclusively in the evening, usually at the end of a long day's work in an architectural office. No one ever seemed to mind, however, for there was very little pain and a great deal of pleasure. Besides, our instructors were there under similar circumstances and for the same reasons. It impressed me terribly—then as it does still today—that so many talented and caring people could give their time so selflessly in the cause of our education and to the greater cause of architecture . . .

Before long, with a few years of design at the Center behind us, we'd arrive at work on a Monday morning and begin to give our critiques of office projects. I remember one such incident during the '50s, when a hotel design was the focus. Modernism was not so very easy then for many firms, ours among them. . . .

Our office boy back then is now a BAC alum, an award winner, an exhibitor, and a successful practicing architect: David Jaquitb. We held a party in his honor at the end of the Summer . . . There is, however, one individual who set an educational example none of us can equal . . . Dean Arcangelo Cascieri. Since beginning here in 1922 as a student, he has become the epitome and embodiment of all that the BAC stands for: unselfish service and unflagging spirit.¹⁵

GRATTAN GILL, BAC ALUM

The annual meeting found candidate Robert Swartz as the sole graduate to be awarded a BAC certificate of completion. Dwight Sarver won the Ames Scholarship, while Hugh Shepley won the BSA Scholarship.



Architects gather in the BAC Memorial Library, perhaps for Architects Week in February 1957. Shown standing, left to right, are an unidentified man, Joseph Leland, John W. Pierce, Thomas McDonough, Sam Eisenberg, John Alter, George Kelley, Robert Minot, Sherman Morse, William E. Nast, Bradford Sprout, Allan C. Steele, William E. Haible, James H. Boulger Jr., an unidentified man, and Phillip W. Bourne. Seated, left to right, are Michael H. D'Orsi, Hugh Stubbins, James Lawrence Jr., and John M. Gray Jr. Many of these men had a direct connection with the BAC in the 1950s. The central certificate on the Memorial Library table is from His Excellency Foster Furcolo, governor of Massachusetts, declaring the week of February 17-23, 1957, to be Architects Week. (Photographer unknown. Photograph and certificate held in BAC Archives)

1959 Fidel Castro's forces take control of Cuba and he becomes premier
 Alaska and Hawaii become 49th and 50th states
 U.S. Vice President Richard Nixon holds a famous "kitchen design debate" at an exhibit in a Moscow park with Russian premier Nikita Khrushchev
 Lincoln penny redesigned with image of the Lincoln Memorial replacing two ears of wheat on the reverse
 Boston Red Sox become last major league baseball team to integrate with the activation of Pumpsie Green
 Solomon R. Guggenheim Museum in New York, designed by Frank Lloyd Wright, opens

Thinking about a New Home for the BAC

Necessary repairs were made to the fabric of the clubhouse, but the president was informed that the property at 16 Somerset Street was well within an area potentially dedicated to a future governmental use, and might be taken by *eminent domain*. It was eventually decided that the safe thing to do would be to form a select committee, to begin the search for another location, in case the forced taking of the premises actually came about. The committee included Joe DiStefano Jr., James Ford Clapp Jr., BAC President George McClellan, and Dean Cascieri.¹⁶ Member George Lewis identified a warehouse building at 275 Newbury Street (near Massachusetts Avenue) owned by the Helena Rubinstein cosmetic interests "that might prove to be a relocation site." Other properties under consideration were an "old stable" at 320 Newbury Street, the Charlotte Cushman Club, and 3-4 Joy Street.

At the annual meeting, Hugh Shepley, 1958 BSA Scholarship winner, showed some "excellent" pictures of his trip to Europe.

The Commencement portion of the annual meeting found Robert Harpell as the sole graduate, and he was awarded a BAC certificate of completion. For the period 1952-59, the BAC graduated a total of 11 candidates, including one woman.

William G. Chapman won the Ames Scholarship while George Roman won the BSA Scholarship.



16 Somerset Street, ca. 1960,
 just before the building was
 taken by eminent domain and
 the BAC moved to Newbury
 Street. (BAC Archives)

The Center Moves to the Back Bay

"In the middle of difficulty lies opportunity." Albert Einstein

1960 Black students hold sit-in at segregated Woolworth lunch counter in Greensboro, North Carolina
1960 Arthur Schawlow and Charles Townes receive patent for laser
1960 The new city of Brasilia becomes capital of Brazil, with public buildings designed by Oscar Niemeyer and landscapes by Roberto Burle Marx
1960 Publication of *To Kill a Mockingbird*, by Harper Lee
1960 Peace Corps first suggested by successful Democratic presidential candidate John F. Kennedy
1960 Boston Mayor Collins's September announcement calls for creation of a new Government Center
1960 Ted Williams retires and Carl Yastrzemski begins play for Boston Red Sox
1960 Boston Patriots begin play in the American Football League
1960 John F. Kennedy defeats Richard M. Nixon in presidential election

All the World's a Stage

The 1960s ushered in, among many other things, the age of TV. Vice President Richard M. Nixon and Massachusetts Senator John F. Kennedy vied for the U.S. presidency through this new media, with Kennedy gaining election as the nation's first Roman Catholic president in November 1960.

Urban renewal was also much in the news, offering with its bulldozers a way to attack the decay of older American cities, especially in the Northeast. The Boston Redevelopment Authority had been established in 1957 to push through plans to rehabilitate the city's West End and other downtown areas. By 1960 it had assumed the powers of the Boston Housing Authority and the City Planning Board, giving it broad authority to acquire property through eminent domain and to offer tax incentives for development projects.¹ Since Boston had evolved over several centuries in a confining landscape, redevelopment was both a practical and a theoretical challenge in urban planning and in architecture.

"Make No Little Plans"

One side of the issue was reflected by Robert S. Sturgis, a graduate of the Harvard Graduate School of Design who had been teaching at the BAC since 1955. His Civic Design Committee of the BSA was completing its Architects Plan for Boston (released in 1961). As he later described it: "The proposal combined respect for the city's natural setting, its historic pattern of development and open space, with suggestions on how to deal with the new scale of highways and high buildings. It introduced the concept of the 'high spine,' where major new buildings would be restricted to a narrow corridor from the Fenway to the harbor, giving the city a recognizable form when seen from the various highway 'gates' or from the neighborhood."²

MIT's Kevin Lynch, who taught city planning and urban studies, was also an influential voice on the conceptual side. His book, *Image of the City*, analyzing Boston and several other cities, was published in 1960, and his protégés would contribute to the effort.

In September 1960, Boston Mayor John F. Collins released details of a large-scale renewal plan for the city. Emphasizing neighborhood-building rather than clearance, the plan nevertheless called for demolition of the run-down Scollay Square commercial neighborhood and environs—including the BAC property at 16 Somerset Street—and construction of a modern Government Center.

To make the plan work, Mayor Collins enlisted Edward J. Logue, who had been directing the redevelopment program in New Haven since 1954. Espousing "planning with people" and the beneficial influence of good architecture, he administered the redevelopment authority to combine planning and development. Logue brought Harvard-educated David Crane, Kevin Lynch protégé, up from Philadelphia as his director of urban design, while Dean Emerson's former MIT mentee, architect I. M. Pei, was hired as the program's master-plan design consultant.

Bob Sturgis went on to observe that "communicating the spirit of renewal also went in the other direction, toward Boston's architectural schools. Here, the informal academic structure of the BAC was particularly important as a communications tool, because through the volunteer faculty system almost any section of Boston became a candidate for an urban design studio problem, and members of Logue's enlarged BRA staff were in demand as visiting studio critics. Members of Crane's urban design team became regular volunteer instructors at the BAC."³ Margaret Henderson Floyd believed that, coincidentally at this time, the heightened visibility of the informal, experimental nature of the BAC also helped attract students who were seeking a less authoritarian route into architecture than they might find at Harvard or MIT.⁴

Prior Planning Prevents...

The BAC Beacon Hill clubhouse was now officially to be taken by eminent domain and demolished to make way for the service yard of the state's new John W. McCormack Building. At the June 2, 1960, board meeting, the Committee on New Quarters suggested that the BAC might "consider merging with MEBAC [Metropolitan Boston Art Center] in a new building program, providing it is on our terms."⁵ Some board members felt that the BAC might lose its identity in such an arrangement, so it was "agreed that a complete written report of the Committee should be given to the members of the Board for study." On November 9, Irving Salsberg made a report in which he suggested the BAC consider erecting a new building within Boston proper. It was voted to hold off on the decision to build a new building until late fall.

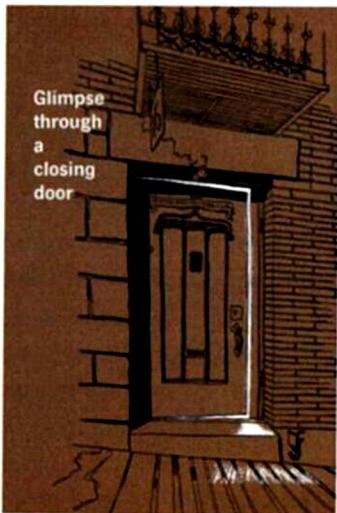
Le Kiosque de L'Atelier

The first issue of volume 3 of the Atelier's newsletter contained a letter-to-the-editor section that included a plea against wholesale renewal through demolition by student Russ Brown, later a BSA Scholarship recipient: "Sirs; I think the Atelier should do its bit to restore the unique architectural and literary landmark known as the 'Old Corner Book Store,' originally built in 1712 and famous as a bookselling and publishing house from 1828 till 1903. It is presently being used as a 'pizza palace,' with plans to tear it down to make way for an in-town motel. If this final indignity is allowed to happen, it will be a crime against Boston's past and future alike."⁶ The building survived.

This year, Renald Boretti Jr., William G. Chapman Jr., and Bertrand Dupill graduated, receiving their BAC certificates of completion.

Charles Gemmell won the Ames Scholarship, while Charles Goldstein won the BSA Scholarship.

1961 Outgoing President Dwight D. Eisenhower warns of military-industrial complex
New President John F. Kennedy delivers first live presidential news conference
First performance by the Beatles
1962 Soviet cosmonaut Yuri Gagarin becomes first human in space
Bay of Pigs invasion of Cuba fails
Astronaut Alan Shepard becomes first American in space
President Kennedy announces aim to put a man on the Moon before 1970
Construction of the 605-foot Space Needle in Seattle, designed for 1962 World's Fair by John Graham & Company
The Berlin Wall erected, dividing that city for the next 30 years
1963 Roger Maris of the New York Yankees hits 61 home runs
Publication of *Catch-22* by Joseph Heller



H. Morse Payne's cover image from *Glimpse through a closing door*, published by the BAC sometime around 1961, depicts the old carved wooden door at 16 Somerset Street just before the building was taken by eminent domain. The publication included some history of the Center and outlined plans to raise a quarter million dollars to purchase new quarters on Newbury Street. At that time there were no plans for new construction. (BAC Archives, Publications Series, PC 026)

The Center Votes to Make Its Move

Redevelopment was well underway by this time, and at a November 9, 1960 meeting the BAC President asked for and got a vote to make an offer on the property at the corner of Newbury and Hereford Streets, one block from Massachusetts Ave. and the MTA subway station.⁷ This three-story brick building had been under consideration since 1958. Constructed as a stable before 1900, the structure later served a variety of uses, including a bicycle repair and sales shop. The elmwood floors and rugged brick construction would be put to the test by students of architecture streaming into it during the evenings, coming by foot, bicycle, motorcycle, car, bus, and subway, four nights a week and weekends, fall, spring, and summer.

Sum Is Large while Time Is Short

To support the effort to secure new quarters the BAC published a 14-page booklet, *Glimpse through a Closing Door*, which concluded: "The Boston Architectural Center now bespeaks the help of the architectural profession and its friends to meet the cost of moving and re-establishing itself in Newbury Street. The sum is large—\$240,000; the time is short; but the return on every dollar given will be high."⁸

To Build or Not to Build...

The change of location, the change of scale, and the change to a more residential neighborhood represented both a shock and a kind of letdown for lovers of the former clubhouse now left behind on Beacon Hill. Initially, the firm of Salsberg and Leblanc offered to renovate the existing structure at 320 Newbury, a generous

proposal well received by the BAC board. However, critics of 320 Newbury began immediately to lobby for something better. Clearly the former warehouse was a short-term solution to a need. With the commitment to move, many called for a building more appropriate to the requirements of the only American alternative architectural school to have survived both the Great Depression and World War II. A heroic effort was clearly required.

A Building Fund Committee, including Edward Durell Stone, Joseph P. Richardson, William J. LeMessurier, H. Morse Payne, Joseph DiStefano Jr., Hugh Stubbins, and A. Osborne Willauer, was assembled, and it issued a "Blueprint for the Future" flyer to solicit donations. There was no time to lose. The BAC had already received its first eviction notice.⁹

Meanwhile, the annual report of the Center's Education Committee identified 19 different course categories (five in design) with a total of 40 faculty instructing, including Dean Cascieri (Theory of Architecture and Elements of Design), as well as Robert Sturgis, head critic of the Design II course. (Bob was the remaining faculty member from that time still active at the BAC when work on this book began in October of 2007).¹⁰

Harry Eagan and George Roman graduated, receiving BAC certificates of completion in 1961.

John L. Reutlinger won the Ames Scholarship, while John C. White won the BSA Scholarship.

1962 U.S. Navy SEALS created

Artist Andy Warhol introduces art featuring Campbell's Soup cans

Telstar, first communications satellite, launched

Spider-Man first appears in Marvel Comics

Publication of *Silent Spring*, by Rachel Carson

Demolition of Scollay Square area of Boston for Government Center

First James Bond film, *Dr. No*, premiers, coming to U.S. in 1963

Cuban Missile Crisis, U.S.-Soviet standoff over nuclear weapons in Cuba

Three Problems and two Deans

The annual meeting of the BAC board was held in June, with 25 in attendance. The president outlined three "pressing problem areas," including the evolving education program, finances, and the new building. At this meeting, the deans of MIT and the Harvard Graduate School of Design, who had served on the Education Committee since 1945, were made regular members of the board, with full voting privileges.

BAC Board President Charles Strickland visited Northeastern University to

discuss a possible collaboration. It seems that the BAC was seeking a way for BAC students to receive Bachelor's degrees from Northeastern if they finished the Humanities portion of their schooling there. Nothing developed at that time. If it had, the BAC might never have pursued full accreditation.¹¹

There were no graduates this educational year.

Phillip S. Tambling won the Ames Scholarship, and Kenneth F. Parry received a special Ames Scholarship award. Harman J. Kiley won the BSA Scholarship.

1963 Publication of *The Feminine Mystique*, by Betty Friedan, which reawakens the Women's Movement
In a summer of civil rights, "freedom riders" register black voters in the South, desegregation (and its opposition) expands, President Kennedy proposes a Civil Rights Bill
Dr. Martin Luther King delivers his "I Have a Dream" speech at the Lincoln Memorial
MetLife (formerly Pan Am) Building completed in New York, then the world's largest commercial office building, designed by Emery Roth & Sons, with assistance of Walter Gropius and Pietro Belluschi
Completion of Beinecke Rare Book and Manuscript Library at Yale University, designed by Gordon Bunshaft
President Kennedy assassinated in Dallas; Vice President Lyndon B. Johnson succeeds to the office
President Johnson commits to greater military support for South Vietnam
First use of Instant Replay on televised sporting event

An International Design Competition

In the spirit of creative competition that characterizes the BAC, the organization decided to hold an international design contest for the new building, with a first prize of \$5,000. Professor Walter F. Bogner of the Harvard Graduate School of Design—a former BAC student who had won the Rotch Travelling Scholarship in 1925, was appointed professional advisor. The specifications called for a building that cost no more than \$500,000. BAC President H. Morse Payne wrote that the new building was intended to serve "as a Center for the education of persons employed in architects' offices but also as the center of activities for the entire architectural profession of Greater Boston." The competition booklet stated that the BAC "is not just a school but it is a combination of school with a club and organizational headquarters that will bring the profession together."¹²

The eight jurors were MIT Architecture Department Chairman Lawrence Anderson, AIA; MIT Dean of Architecture Pietro Belluschi, FAIA; BAC Dean Arcangelo Cascieri, FAIA; BSA President James Lawrence Jr., FAIA; consulting engineer William LeMessurier (nonvoting technical advisor); University of Minnesota School of Architecture Dean Ralph Rapson, FAIA; Harvard Graduate School of Design Dean Josep Lluis Sert, CIAM; and Harvard Architecture Department Chairman Benjamin Thompson, AIA.¹³



Ashley, Myer and Associates won the competition to design the new 320 Newbury Street building. Pictured with a model of their design are, left to right, Richard Krauss, Robert Goodman, John Myer, Fletcher Ashley, AIA, and Robert O'Neill, ca. 1963. (BAC Archives)

The competition began on December 2, 1963, with judging on January 24-26, 1964, and the winners to be announced on February 2. In the end, the competition attracted 90 entries, "a high percentage of which were from former BAC students," and they "came from various parts of the United States, Canada, France, Italy and Teheran."¹⁴

Sanford "Sandy" Greenfield, Paul Carroll's architectural partner, joined the Education Committee in 1963. An MIT graduate, he had served as a BAC thesis advisor since 1953.

The BAC also became a member of the Association of Collegiate Schools of Architecture (ACSA) this year.¹⁵

Kenneth Parry and John Reutlinger received BAC certificates of completion in 1963.

Charles H. Goldstein won the Ames Scholarship, and Richard F. Crispi won the BSA Scholarship.

1964 President Johnson introduces "war on poverty"
First warning by the Surgeon General that smoking may be hazardous to health
The Beatles appear on U.S. TV, initiating the "British Invasion" of popular music
Ford Mustang introduced
BASIC computer programming language introduced
Completion of 749-foot Prudential Tower in Back Bay, designed by Charles Luckman and Associates
Berkeley Free Speech Movement conflict over student rights at University of California
Civil Rights Act abolishing racial segregation approved by U.S. Senate, after a lengthy filibuster
President Johnson opens New York World's Fair
Gulf of Tonkin Resolution expands U.S. role in Vietnam War
Dr. Martin Luther King receives Nobel Peace Prize
President Lyndon Johnson re-elected, having campaigned for Great Society
Verrazano-Narrows Bridge, then the world's longest suspension bridge, opens between Brooklyn and Staten Island, New York. Designer Othmar Ammann had designed most of the major New York City bridges since the George Washington and Bayonne Bridges of 1931



The original 320 and 322 Newbury Street buildings are shown with the Prudential Center going up in the background, ca. 1964. The brick building at 320 had also housed a bike shop before the BAC purchased it in the early 1960s. (Phokion Karas photo, courtesy of the Karas Family)

A Winning Design

At the beginning of February 1964, the BAC Competition jurors selected the "forward-looking design" of Ashley, Myer and Associates of Cambridge, the principals of which had attended MIT. In designing a building in the Brutalist style, Fletcher Ashley and John R. Myer wrote, "We have sought not to depend on a sense of great weight to achieve a form of importance, but rather through the energy of the form to evoke a sense of liveliness and contending."¹⁶ Although it clashed with the early-twentieth-century architecture around it, the jurors liked the building's modernist statement in concrete, and its practical aspects, "which used cost-efficient prefabricated elements, placed all services on the party wall, and brought natural light into studio spaces with great simplicity. . . . It was believed to be the first building in the United States designed and built 'from scratch' by architects for architects."¹⁷

Hosting a National Conference

Under the leadership of Sandy Greenfield of the Education Committee, the BAC conducted a national conference titled "Architecture and the Computer," the first of its kind ever sponsored by the BAC, and the first-ever in the country on this topic. The Center hosted the event at the Copley Plaza Hotel. LeMessurier, Serge Chermayeff, Walter Gropius, and Edward Durell Stone all spoke at the conference, and the BAC published a widely distributed proceedings.¹⁸

At the board meeting on April 29, more than 50 new members were voted in, including the narrator. This was a sharp increase over other meetings of the time. Perhaps it was a groundswell of support.

Noted Dutch architect Jacob Bakema, a product of the Academie system in The Netherlands, lectured to a packed house shortly before the existing building at 320 Newbury Street was razed.

In 1964, Richard Crispi and Robert Manning received BAC certificates of completion. Charles Goldstein, who was traveling in Europe on his Ames Scholarship, was also considered to have graduated this year.

Center graduate Harry Egan (1962) won the Rotch Travelling Scholarship, the first BAC Atelier winner of the Rotch since Paul Carroll in 1954.

Peter S. Barker won the Ames Scholarship, while Russell Brown won the BSA Scholarship.

1965

Death of Sir Winston Churchill

Carpenter Center at Harvard, the only U.S. building designed by Le Corbusier, completed and dedicated

Canada's new maple leaf flag unfurled at ceremonies in Ottawa

President Johnson signs Voting Rights Act of 1965

Opening of Harris County Domed Stadium (Houston Astrodome), the first multi-purpose domed sports stadium,
designed by Hermon Lloyd & W.B. Morgan and Wilson, Morris, Crain and Anderson

President Johnson signs Social Security Act of 1965, which establishes Medicare and Medicaid

Completion of 630-foot Gateway Arch in St. Louis, designed by Eero Saarinen for

Jefferson National Expansion Memorial

Toward a New Building

In March, BAC President Morse Payne announced the “signing of a contract with John A. Volpe Construction Co., Inc. for the demolition of the Center’s existing quarters” at 320 Newbury Street. A. Osborne Willauer thanked building fund contributors, the Charles F. Hayden Foundation, the Spaulding Potter Trust, and the Permanent Charity Fund for their financial contributions.¹⁹

By May, classes were being held at Harvard, MIT, and the nearby Berklee School of Music. The BAC offices found a temporary home at 338 Newbury Street. Soon after, the Bureau of Higher Education Facilities approved a Title III construction loan of \$750,000.

While all of this was going on, Sanford “Sandy” Greenfield became chair of the Education Committee.²⁰

Studies in Transition

Bernard L. “Bernie” Goba (1969), chair of the Cascieri Lectureship in the Humanities Committee, recalled the challenges of studying at the BAC during its transition to the Newbury Street location. “Studio classes were held in a single open



Construction of the present building at 320 Newbury Street, designed by Ashley, Myer and Associates. Taken December 28, 1965, it shows the construction from Hereford Street. (Stephen W. Plimpton photo, BAC Archives)

floor space through which everyone going to the floors above would pass. Studios were literally open-ended, without dividing walls. This openness was an invitation (and an opportunity) to involve students from all class years in each other's work. Beginning students were able to view the achievements of advanced classes and sharpen their skills accordingly. Faculty and students alike experienced design as a course with a cross-pollinating aspect.”²¹

A New Building Rises, Floor by Floor, on a Tight, Congested Urban Site

The Brutalist design of the new building (not unlike the new City Hall going up in Government Center near the old clubhouse) called for precast concrete components. However, the site was so confined that precast elements could not be maneuvered into place, so the building was poured on site. As a result, the floors could not carry the structural loads that prestressed concrete beams would have allowed.

At 1965 Commencement, Margaret W. Bickford—the second woman to graduate from the BAC—was joined by Peter Barker, Charles Goldstein, John Stankard, and Phillip Tambling, all five of whom received BAC certificates of completion.

Angelo Petrozzelli won the Ames Scholarship, while Rudolph Houk won the BSA Scholarship.

1966 Bobbi Gibbs becomes first woman to run in Boston Marathon
Debut of *Star Trek* series on NBC TV
Opening of Metropolitan Opera House at Lincoln Center, New York, designed by Walter K. Harrison
Introduction of Toyota Corolla
Completion of John F. Kennedy Federal Building, designed by Walter Gropius, in Boston's Government Center
AFL and NFL begin merger
Massachusetts Republican Edward Brooke becomes first African American popularly elected to U. S. Senate since Reconstruction

Chair Qualifications

On Valentine's Day, Sandy Greenfield reported to the board, on behalf of the Education Committee, the results of their discussion of the qualifications to be sought in a chair to run the BAC school. "The Committee felt that in the selection of a chairman the following should be considered: 1) Person to be an architect 2) previous educational experience 3) person to be familiar with the Boston Architectural Center and 4) the position to be considered a full time obligation, but participation in independent practice allowed."

Dedication Week and the Second BAC Conference

Construction completed on schedule and on budget, the new building was dedicated with festivities that included a second national conference. A publication created by a BAC committee headed by Harry Portnoy recorded the happenings of this important week. The Center, led by Board President Paul J. Carroll, celebrated itself in a new setting.

The celebration began on Sunday, May 8, with the official dedication of the new building at 320 Newbury Street. The building Products Exhibit opened the next day, followed on Tuesday by the annual reception and dinner, with an address by Edward Durell Stone. The American Society of Civil Engineers and Boston Society of Civil Engineers hosted a dinner on Wednesday. At the BSA Awards Dinner on Thursday, I. M. Pei and Associates and President Stratton of MIT received the Harleston Parker Award for design of the MIT Earth Sciences building. The BAC conference itself began on Friday with a session on "Forces Shaping the Role of the Architect," followed on Saturday by sessions on the "Education of the Architect," and "Research and New Areas of Knowledge." The closing dinner featured Paul Carroll and AIA President Morris Ketchum Jr.

The dedicatory booklet contained brief greetings from well-wishers, including the following three from noted architects, each of whom had a different relationship with the BAC.²²



Sunday champagne reception, May 8, 1966.
This was taken on the sixth floor of the
new 320 Newbury building and shows
the open-air atrium that was eventually
incorporated into the BAC Library.
(James Coyne photo, courtesy of the
Coyne Family)

Dear Cass:

The Boston Architectural Club (now Center) throughout its long life has meant much to practically every draftsman employed in the Boston offices. In my day, especially, it was a place where you met your superiors on almost an equal basis, leavened, of course, by respect. I was a member but never studied there although I was a critic for a brief time, and with others I used the facilities of the Club to take the examination for the "Rotch."

I wish the Center all success in its new quarters, and a continuance of that real quality so rare these days—the fraternal regard of elders and youth for the greatness we find in our profession. Again, a continued future and most successful usefulness.

RALPH WALKER, FAIA

Among the happiest recollections of my long, miscellaneous life were the days that you and I and other students spent at the Boston Architectural Club. Circumstances have, unfortunately, kept me from taking an active, day-to-day interest in the activities there. However, I, among other former students, which to express my affection and everlasting gratitude that you were able to see that the school was perpetuated and, in fact, flourished, as symbolized by this new building to house its constructive activities.

Will you please extend my heartiest congratulations to everyone who has had a part in creating this marvelous facility for the Center. I extend affectionate regards to you and to my other contemporaries and to the future students of the Center.

EDWARD DURELL STONE, FAIA

We in New York look with admiration and awe at your ability to build a new and beautiful home for architecture. We have not been able to do this in New York. As a boy in Worcester, I always had an image of a Florentine Boston, renewing itself with repetitive renaissance. Today, as then, Boston means the best in American culture, and, with the opening of the new home, you re-establish this Yankee tradition.

For all who have been helped by the Boston Architectural Club, it will be a great moment when the new doors open to the youth of architecture, at a moment when young architects are faced with rebuilding America.

WALLACE K. HARRISON, FAIA

On Getting Started at the New BAC

The BAC now began to be sought out by a wider range of students, including not just area high school and junior college graduates, but those transferring from four-year colleges. There were also many second-career or mature candidates, some in the middle of raising a family, or simply seeking a change by pursuing their bliss.

The first wave of veterans from the war in Southeast Asia began attending, primarily because of the Center's reputation for support of those who really wanted to learn and pursue a career in design.

On Returning from the War in Southeast Asia

Surviving,	<i>The big secret,</i>
Studio,	<i>"Leave it to the contractor."</i>
Trying to figure it out,	<i>Architects can't write</i>
The art of the unspoken,	<i>There's no one way to design,</i>
How to draw fast,	<i>What's the reason?</i>
Piles of trace,	<i>The parties and the unexpected conversations</i>
My way is better,	<i>The early computer courses,</i>
Protecting the idea,	<i>Punch cards and MSDoS</i>
Everyone seems to	<i>The Art of the Charrette.</i>
understand this but me,	

EDWARD BENNETT, BARCH 2003, SEGMENT II STUDIO CRITIC,
AND A MENTOR/TUTOR IN THE BOSTON PUBLIC SCHOOL SYSTEM

Our New Home

The October 1966 issue (number 1) of the Atelier publication *Kiosk* included an explanation of the structure as it was intended to serve all its users:

The Boston Architectural Center is a small structure holding a function of great import to our growing urban society; that of education and debate as well as administration of the affairs of Boston architects. We had conceived that it should be energetic, upright, and commanding. We sought not to depend on a sense of great weight to achieve a form of importance, but rather, through the energy of form, to evoke a feeling of aliveness and contending. The frame-form grows through a sequence from the first two public stories; the open Lobby-Exhibition spaces and the closed meeting rooms, through the light-baffled intermediate loft floors for the design classes, to the horizontal and capping Library floor. The purpose of the Lobby-Exhibition space is to bring current thought and work in architecture and urban design to the public eye.²³

A View from the Staff

In the November issue (number 2) of the *Kiosk*, an interview with Mayhew Seavey, administrative assistant to Dean Cascieri and the facilities planning architect for Sylvania Electric Corporation, included these remarks about the Center:

KIOSK: Do you conceive of the Center as primarily a technical school or rather as a place for learning design as well?

MR. SEAVEY: We feel that the students learn most of the technical aspects of the profession working in offices in the daytime. We conceive of the teaching of design as our chief function.

K: Do you think the Center should become accredited?

S: I think the time will come when we shall have to become accredited.

K: How would you bring architecture into line with reality?

S: I think that we are going in the right direction here at the Center with the type of apprenticeship program that we have. This gives our hypothetical eight-year student eight years of experience as well as five years of academic education.

K: What role do you think site planning and landscape (architecture) should play in the education of an architect?

S: I think they are peripheral to the main program; however, there is considerable pressure on the Center to add more courses in these areas.

K: The Center has been frequently criticized for having different critics evaluate students' work on an individual problem. How would you comment?

S: With voluntary critics it cannot be helped. It's a tough world. Clients are arbitrary. No one enters the school to be a technician; every student is motivated to architecture.²⁴

Elsie Hurst was hired by the BAC as executive director of administration during the September 12 board meeting.

The 1966 Commencement included Russell B. Brown, Charles J. Gemmel, Joseph M. Kelly, Angelo Petrozzelli, and Ronald M. Wood as graduates, each receiving a BAC certificate of completion at the annual meeting of the board.

Alfred L. Norton won the Ames Scholarship, while David Jaquith won the BSA Scholarship.

1967 Super Bowl I, Green Bay Packers defeat Kansas City Chiefs
Expo 67 World's Fair in Montreal celebrates hundredth anniversary of Canada
During Six Day War, Israel seizes Gaza Strip and Sinai, West Bank, and East Jerusalem
"Summer of Love" in San Francisco, fueled by popular music by Beatles, Grateful Dead, and other groups
Summer of race riots in Tampa, Washington, DC, Buffalo, Newark, Minneapolis, Detroit, Milwaukee,
and other cities
Widespread protests against Vietnam War
Thurgood Marshall confirmed as first African American justice of the Supreme Court
The "Impossible Dream," Boston Red Sox play in World Series for the first time since 1946, losing
to the St. Louis Cardinals in seven games
Public Broadcasting Act of 1967 establishes Corporation for Public Broadcasting
Carl B. Stokes elected mayor of Cleveland, the first African American mayor of a major city
First heart transplant performed in South Africa
Publication (in Spanish) of *One Hundred Years of Solitude*, by Gabriel Garcia Marquez



Sandy Greenfield served as the BAC's first professional director of education, 1967-74. Greenfield's association with the BAC began in the 1950s when he served as a thesis advisor and then went on to head the Education Committee in the 1960s. He became a Fellow of the AIA in 1970. (Phokion Karas photo, courtesy of the Karas Family)

A Director of Education

The BAC hired its first professional director of education to supervise curriculum development. Sanford "Sandy" Greenfield of the Education Committee filled the position. At the same meeting, Bert Buffey, longtime executive secretary of the BAC, retired for health reasons.²⁵

Centennial of the BSA: Celebrating with a Book

As the Boston Society of Architects (BSA) celebrated the centennial of its 1867 founding, it published a retrospective book, edited by Marvin E. Goody and Robert P. Walsh. Since 1871 the Society had served as the local AIA chapter, and its presence within the Club and Center was a stabilizing influence. It had started holding regular monthly meetings at the Club as early as the 1890s, and since 1922 the BSA had leased office space from the BAC. It cannot be forgotten that BSA friendship with the BAC was demonstrated many times, especially at a critical juncture just before the outbreak of World War II, when it agreed to assume the Club's two mortgages that had come due. Without this assistance the BAC would in all probability have gone the way of its counterparts across the country. But by the mid-1950s the BSA office at the Center was seldom used, and it was refurbished to serve as the office of the Dean.

AIA Citation Awarded to the BAC "As an Organization"

On May 15, 1967, the American Institute of Architects awarded its Citation of an Organization to the Boston Architectural Center, with the citation reading: "For its continuing contributions as a focal point for the architectural profession, through its awareness of social, cultural and technical changes affecting architecture. Its vision and dedication have given the profession a vigorous center to help architects understand twentieth century design problems and to utilize new techniques for solving these problems."²⁶

Massier David Jaquith Considers the Atelier

The Atelier is the student organization of the Boston Architectural Center and is a student chapter of the American Institute of Architects. It consists of several committees that execute the Atelier's various projects. The lecture series, education, graphics, exhibit and entertainment committees are responsible for such events as the Atelier banquet, the New Year's Eve party, and the Atelier Lecture Series. The Atelier also provides assistance for the projects of the Boston Society of Architects and the Boston Architectural Center.

The Atelier is an important organization because it represents the student. It is his/her link to the administration and it is a sounding board for student problems . . . The Atelier emphasizes the need for better communication between students. I feel it is essential that there be more association between students of all years. Last year, steps were taken in that direction. For the first time, studio space at the Center was made available. Second year students immediately took advantage of this occasion. Before long other years were making use of the facilities. The great thing about this was the opportunity it provided for an interchange of ideas. One had the chance to see what other students were doing and one could get crits from the more advanced students at a moment's notice. I encourage the first year students to take advantage of this opportunity.²⁷

DAVID JAQUITH, BAC 1969

At the 1967 Commencement John P. DeMarco and Alfred Norton graduated and were awarded BAC certificates of completion.

Aimee and Rosamund Lamb, Mrs. John W. Ames, Joe DiStefano, Tito Cascieri, and Bert Buffey were all named Honorary Members of the BAC

John Ingwersen won the Ames Scholarship. Bernard J. "Bernie" Goba won the BSA Scholarship.

1968 Dr. Martin Luther King Jr. assassinated in Memphis, Tennessee, while supporting striking black sanitation workers
Tet Offensive in Vietnam War
Opening of Madison Square Garden in New York, designed by Charles Luckman Associates
Completion of Brutalist-style Boston City Hall, designed by Kallmann McKinnell & Knowles
Senator Robert Kennedy assassinated in Los Angeles, after claiming victory in California's Democratic primary
Richard M. Nixon elected U. S. president



Buckminster Fuller speaking at the BAC, in Cascieri Hall, 1968. (Les Brown photo, BAC Archives)

The BAC Long-Range Plan, "Day-Time" Studios, and Vietnam War Protests

At the annual meeting, Director of Education Sanford Greenfield delivered a report that would prove to have a long-term impact on the direction of the Center's educational future.²⁸ The proposed new plan concerned two of the strongest traditions of the institution since its inception: open admissions and a concurrent office-school curriculum.

Maintaining an Open-Door Policy: Open Admissions

Director Greenfield stated: "it is our intention to maintain this open-door admission policy. This means continuing to accept students—for one reason or another—who either cannot or wish not to attend standard professional schools. In Europe as well as in other parts of the world, the professional guild or apprenticeship system of educating architects still exists. In this country, however, the BAC is the only such school. This argument is not meant to imply that university education is not justified or necessary. It is meant, however, as an argument against total conformity to the university system and as a case for maintaining an alternate method for educating architects and for providing one than one route into the profession."

Greenfield also cited the lack of any sure way—either test or scholastic record—of predicting whether a student would become a successful architect: "The problem stems from the changing characteristics of the profession itself, which requires individuals with a broad range of abilities in order to function as part of the environmental design team."

Continuing the Concurrent Office-School Tradition

Director Greenfield announced that Frederick "Tad" Stahl of F. A. Stahl Associates would in the coming year be working some afternoons with students at the Center. The intent was to test the notion that principals in the offices could "integrate

the student office experience with the school experience." The long-term aim was to evolve a system of collaborative offices that would make time available in architectural offices for "instruction, assigning tasks or projects that would dovetail with work in school, and would participate directly in the teaching and evaluating process itself."

Employing the term "tradition" (which would later become a "tenet"), Greenfield stated: "we intend to continue and strengthen the concurrent office-school educational experience." He noted that "connective learning" was being reevaluated all over the country, and a survey indicated that many architectural students spent as much as 20-30 hours per week in architects' offices. "The BAC has always existed on this basis from its very beginnings," he remarked. "Moreover, our work-academics program has been supported by the local community of architectural offices in time and in financial commitment."

Greenfield's vision embraced the notion that adjunct faculty could best facilitate concurrent instruction by weaving applied and theoretical learning directly into a complete design education. The bar had been raised; now real vaulters were needed.

Three Roads Ahead: Which One Should the BAC Take?

Sanford Greenfield then briefly outlined three alternative school models for the BAC to consider in the future, including:

Model 1 Continue as is in the evenings, using the building during the days for an entirely different purpose (as of 2013 this model has in the main been followed).

Model 2 Continue the school as is in the evenings, and use the building during the days for a second (full-time academic) school of architecture. This would be a very sharp break from tradition, and new faculty compensation arrangements would have to be made.

Model 3 Make the Center a single, combined day-and-evening school (along the lines of the Academie system in The Netherlands). This would mean attending up to three evenings a week academically and an additional full day (Fridays) in design. This would increase the faculty-student contact time in design (the heart of the curriculum) and would still enable students to continue working in architects' offices on an almost full-time to completely full-time basis.

Greenfield concluded: "the third 'model' to make the Center a day-and-evening school of architecture after the Dutch Academie model appeared to be the best strategy for

continuing BAC traditions and maintaining pace with the increasing development of a profession in quest of excellence."

The moment came . . . and then the moment passed, leaving the BAC as is.

Manpower Training Program

In July of 1968, daytime critic David Conover began a Manpower Training Program. Aimed at the economically disadvantaged, the 15-week course taught drafting skills and resulted in placements in a number of professional offices. While most of those enrolled were high school dropouts, four had, or were near to completing, their high school equivalency, while another three eventually enrolled in programs at either the BAC or at Northeastern University.

Impact of the Jobs '70s Initiative

A program did grow out of Sandy Greenfield's second intention, as well as David Conover's Manpower Training Program. Titled Jobs '70s, it was aimed at inner-city candidates, who attended classes at the Center, where they were taught (among other things) manual drafting skills sufficient to land positions in the professional world, and to concurrently begin, if they desired, academic studies within the BAC certificate-of-architecture program. David Conover carried the program through 1969 before leaving to pursue a design and development career. To continue the program, Glenn Morris moved over from a similar program at the Boston Community Development South Boston Action Center and maintained it through early 1971.

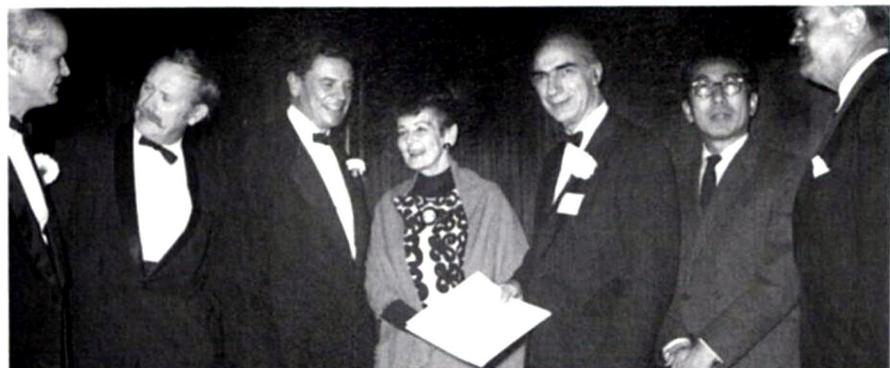
The 1968 Commencement found Peter Ambler and John Ingwerson graduating, each receiving his BAC certificate of completion.

Atelier Massier David Jaquith won the Ames Scholarship. Stephen Tise won the BSA Scholarship.

1969 Cuyahoga River burns in Cleveland, Ohio, stirring outrage that will lead to the Clean Water Act and creation of the Environmental Protection Agency
Moon landing by crew of Apollo 11 achieved, as Neil Armstrong takes "one small step for a man . . ."
The three-day Woodstock Music Festival in upstate New York "happened"
Opening of Wendy's restaurant chain
Internet concept introduced as ARPANET (Advanced Research Projects Agency Network), a packet-switching network designed by Lawrence Roberts

Daytime Design Studio Program

With the Woodstock Concert and Vietnam demonstrations building on the aftermath of the 1968 Democratic Convention in Chicago—plus the blooming of the flower



1969 BAC 80th Anniversary celebration. "Boston Architectural Center officials with noted architects who were honored at the Center's 80th Anniversary at the Somerset Hotel, Wednesday, November 5. From left to right: Hugh Shepley, Center president; Ralph Rapson; A. Osborne Willauer; Mrs. Walter Gropius (for her late husband); Arcangelo Cascieri, Dean of the Center; Shoji Sadao (for Buckminster Fuller) and Joseph P. Richardson." (Photographer unknown, BAC Archives)

generation—the 1969-70 BAC catalog carried a listing of seven new advanced design studios offered to students under the title Daytime Program in Design. Something of an exaggeration, this really meant afternoons and evenings, twice a week. Aimed at fourth-, fifth-, and sixth-year students, the studios varied in design focus, with one session from 6:30 to 9:30 in the evening and the other from 3:00 to 6:00 in the afternoon. This was double the usual studio contact time.

Faculty for the seven studios included Richard Bertman, Don Brown, David Conover, Malcolm Davis, Urs Gauchat, Richard Hessdorfer, and Tad Stahl (with Robert Rettig). Afternoon and evening sessions continued for several years, until the next economic recession came along to dampen enthusiasm, and student availability.

Through All of This Decade of Change, Cascieri Did Not Change

He always came to the BAC walking slowly to his office, in his "uniform" consisting of grey slacks, sensible shoes, white shirt, red bow tie, blue blazer and of course the beret.

The Dean has been honored in many ways by the BAC, including the naming of the main assembly hall after him—while he was still with us. The other most visible memorial outside the BAC to him—other than the annual Cascieri Lectureship in the Humanities—is the beret worn (in lieu of a mortar board) by all graduates and honorees at the end-of-May BAC Commencement ceremonies.

Monday evening was "studio night" at the Center. I could not wait for the design classes to begin, to be involved in the design discussions. From an administrative point-of-view, little oversight existed for the course offerings, while the design studios were

organized to advance "complexity" issues with each succeeding year, from simple abstract spaces to site-driven master planning of 3-D structures—at campus and community scale.

Another piece of the BAC learning process emerged through what is now known as the Practice Component. I used to bring my latest school design studies to the office, often involving everyone there, most of whom seemed to have opinions or suggestions about design, design philosophy, and design presentation. And everyone was a critic! This value-added dimension of the work place was not noted in the school catalog, but for me it was an invaluable aspect of the exchange or connection between a student and practicing professionals. Some of the friendships established at this time and in this way still endure.

To complete my studies at the Center a Thesis project was developed and accomplished with the aid of a wise and patient advisor. That relationship is one of the ones that has continued. Don Brown was my Thesis advisor, and a guide for my work with Housing in Roxbury, based on the philosophy of the Montessori method of education. Our continuing friendship is not atypical of BAC students and their advisor/instructors.²⁹

BERNARD (BERNIE) GOBA, BARCH 1969

The BAC Gets Politically Active at the National Level

At the height of late 1960s political activism, East Boston resident and BAC student Michael Interbartolo ran for and was elected president of the American Institute of Architecture Students (AIAS), the first Atelier member to achieve national office. A future board chair, Michael has continued to be active through his practice in his home community, as well as in Melrose, Massachusetts. His example of service later inspired both Fay DeAvignon (1978) and Richard L. Martini (1984), who, as BAC students, were also elected to serve as president of the AIAS.

Commencement

Open, impressive, and inviting, the new building encouraged students of all kinds to come study at the BAC. The 1969 Commencement—just three years after the building's dedication—saw a jump in the number of those graduating. A total of 17 candidates completed certificate studies, compared with 2 the previous year.

For the decade 1960-69, a total of 39 BAC graduates received their certificates of completion, including two women. The Center's reputation for practicing "reverse elitism"—easy to get in, hard to get through—appeared to be borne out by these results.

Peter H. Smith won the Ames Scholarship, while Morris "Mo" Simon won the BSA Scholarship.

The Decisive Decade

9

"When you take several existing things and connect them in a new way, you make a new thing."

Noted Dutch architect, Team 10 member and BAC lecturer Jacob Bakema

1970 Boston Bruins, with Bobby Orr, win Stanley Cup
First Earth Day
Apollo 13, third manned flight to the Moon, aborts trip and returns safely to earth
Anti-Vietnam War protests take place across the United States and around the world, while in Ohio National Guardsmen opened fire on student protesters at Kent State University, killing four and wounding nine
Voting age lowered to 18
First female generals promoted in U.S. Army
Aswan High Dam completed in Egypt
Natural Resources Defense Council founded
National Oceanic and Atmospheric Administration (NOAA) established
PBS goes on the air
Environmental Protection Agency (EPA) begins operations
Occupational Safety and Health Act (OSHA) signed into law
Boston experiences period of large-building construction during 1970s, including One Boston Place, One Beacon Street, One Federal Street, First National Bank Building, 28 State Street, 60 State Street, 100 Summer Street, and Harbor Towers

Aiming at Accreditation

The BAC annual meeting was held as a brewing power struggle began to become a factor in the conduct of the education program, ultimately testing both the direction of the BAC as an institution and the determination of who should lead it. With by-law changes redefining the role of the board, the dean and the director of education, each was required to accommodate power-sharing and direction-setting according to guidelines established by a board still very much involved at the administrative level in the day-to-day conduct of BAC affairs. In retrospect, it was a moment when personalities tended to come to the fore, while the obvious strengths of the dean, the



Cover image of the *Highlands Study*,
an early research effort at the
Center, 1971. (BAC Archives,
Publications Series, PC 045)

director of education, and the board of directors uniquely combined both to aid and to exacerbate the situation.

The recommendations of the Degree Granting Committee spurred the institution to apply to the National Architectural Accreditation Board (NAAB) for accreditation. The NAAB scheduled a visit for 1971.

At 1970 Commencement a total of 26 men graduated, the largest class ever at the BAC, reflecting perhaps increased energy and spirit that a relatively new administration and a revitalized physical plant engendered.

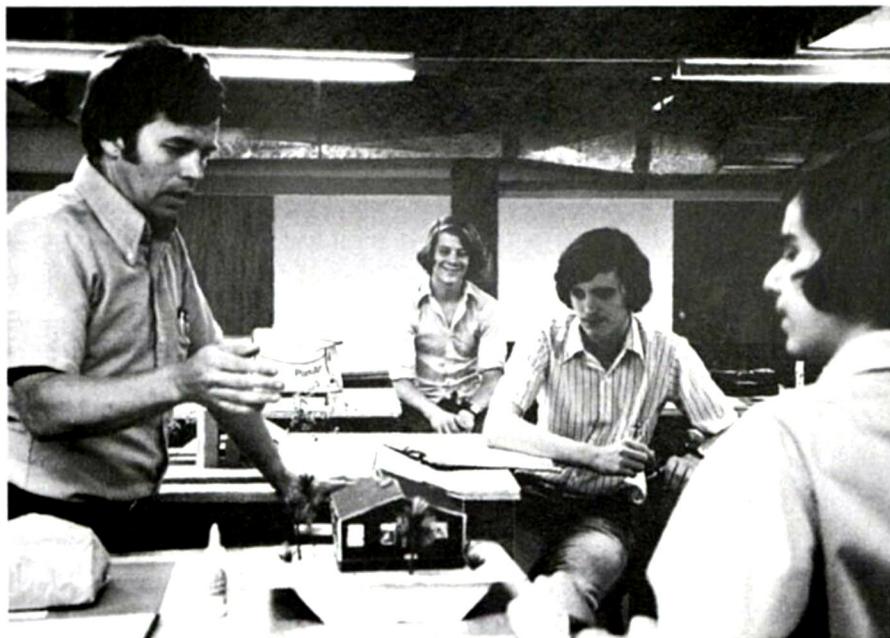
Robert J. Celentano won the Ames Scholarship, while David Brodsley won the BSA Scholarship.

1971 Amtrak (National Railroad Passenger Corporation) begins operations
Massachusetts passes Special Education Act
John F. Kennedy Center for the Performing Arts in Washington, DC, designed by Edward Durell Stone, opens
Keystone Building completed in Boston, designed by Emery Roth & Sons with rounded corners and grooved facade
Walt Disney World opens in Orlando, Florida
People's Republic of China admitted to the United Nations

First NAAB Accreditation Visit . . . and Success

Supported by its board of trustees, a confident Center was visited for the first time by a team representing the National Architectural Accreditation Board (NAAB). The team came, they saw, and they approved. In granting the BAC Certificate Program the NAAB's full five-year-program accreditation, the NAAB essentially confirmed that graduating from the BAC was the same as receiving an accredited bachelor of architecture professional degree anywhere else in America.

From 1971 to early 1979 (retroactive to 1978) the BAC offered the only NAAB-accredited "certificate program" of architecture in the United States, which was the



Don Brown with BAC students, ca. 1975. Brown, the narrator of *Designed in Boston*, began his service at the BAC in 1973 as coordinator for the work/study program. He formalized the Work Curriculum (now known as Practice), and he was pivotal to the creation of the Center Summer Academy and the Community Design Center. (BAC Archives)

cause of some consternation within Association of Collegiate Schools of Architecture (ACSA) circles. NAAB accreditation also came with serious conditions. The BAC discovered that its new status worked both ways. First, accreditation had the effect of increasing enrollment. Second, it mandated that the BAC pay strict attention to the expectations laid down by the NAAB team, particularly the ones directly affecting its next reaccreditation visit, scheduled for 1976. Principal among these was an admonition regarding the work/study program. The BAC was cautioned that reaccreditation would depend in good part on its ability to document and manage the candidates' office-based learning, in both a quantitative and a qualitative sense.

The Highlands Study (1969-71): Applied Research of a Local Nature

Under the editorial direction of architect and BAC staff member Alice Maud Coggins, the BAC published the results of a pilot project devoted to "testing methods for the development of surveying and cataloging architectural assets of aging core areas and incorporating these into planning and design alternatives for the realization of (Roxbury) community needs."¹

A unique aspect of the Highlands Study was that it was conducted through a BAC daytime studio, part of the professional program for design, under the auspices of a grant from the National Foundation for the Arts and Humanities (1969-71). Conceived in a day/night design course directed by Tad Stahl, with Robert Rettig, the Highlands Studio had a point group of six BAC students, all concurrently employed in architecture or related settings. They included Michael Interbartolo, elected during the course of the project as national ASC/AIA (now AIAS) student president (and future chair of the BAC Board of Directors), as well as John (Jack) Scaldini, a Boston College graduate (with a degree in business administration) and a principal with a local general contracting firm. Jack Scaldini would later be called to energetically and effectively chair the BAC Work Curriculum Committee.

The Highlands Study also encouraged other BAC staff to engage in applied research at a time when the institution was relatively clear as to faculty service, but vague as to staff involvement in this growth area of the mission. As an early effort to connect with real-world community-based design needs, the Highlands Study would spark establishment of the BAC Community Design Center (CDC) studio six years later, in 1977.

Sailing to the BAC

I wound up on Newbury Street as the direct result of a sailing race in Boothbay Harbor, Maine, where I crewed for an interior designer. I had spent a year in art school doing "ladylike watercolors," but my heart wasn't in it, and I mentioned that I really wanted to study architecture. The designer/boat owner said, "I've got just the place for you. . ." and two days later [in the fall of 1971] I was at the BAC.

I came armed with a job as his "Girl Friday" at \$1.56/hr. in the old Schwamb Mill in Arlington, MA. Dean Cascieri had a studio next door. (He also maintained another studio on Tavern Road, over by the Museum of Fine Arts in Boston). I'd look in his Arlington door occasionally, but I was too intimidated to speak to him at that point. I was 19 and it was the first time I had ever lived in a city. The average age of BAC students at that time was about 27. With 15 women in a school of almost 500 guys, I felt more at sea there than on board my boss' boat.

My father had objected to my career choice. This seemed to be an attitude shared by a large majority of the profession at the time. I got a better job with BAC staff member Alice Coggins (\$2.00/hr.) who actually encouraged me to draw. In fact, Alice's advice was: "Do you type? Don't learn, as they'll never let you draw if you can type!"

Initially, I had some problems with drafting, but I kept at it, and eventually I improved myself and made \$3.50/hr! When I broke the \$5/hr. barrier I took my Dad to lunch. At least the lecture that would start "Why don't you go into nursing?" stopped. I learned to love the entire building process—from concept all the way

through to closeout. My service to the Practice Component started by being a student rep on a "Work/Study" sub-committee of the BAC education committee, evolving into my current role as a PC faculty member.

Just now I'm working on putting together a proposal for another BAC program, in Construction Management. That's a long way from 1971 and Maine's Boothbay Harbor—where we didn't even win the sailing race. But I think I won something so much better.²

SARAH DOHERTY, BAC PC FACULTY MEMBER AND LICENSED GC

NAAB Team Visits Metro Boston Daytime Studio

During its 1971 accreditation visit, the National Architectural Accreditation Board (NAAB) team attended a daytime studio jury for the Metro Boston course, which the narrator directed. Studio member Donald (Don) Lonergan (BAC 1971) unfurled a 10-foot-high electrified map of the Shawmut Peninsula that illustrated an expanded Freedom Trail scheme under the theme "Prologue '75." His memorable design presentation strongly supported our bid for NAAB accreditation.

On the Importance of Office-Based Mentorship

Of all my BAC friends, associates and teachers from the past 30 years, I would have to say that Domenic DiGiorgio (BArch 1971) represents the college's capabilities in the best sense of fidelity and purpose. He rings true. Giving something back to the BAC, beyond alumni dues and donations, involves a devotion of time and the giving of one's self—to convey to those who follow an Atelier spirit that clearly emphasizes mentorship as "the nurturing of professional growth."

It goes beyond an obligation demanded. It is more a feeling, a desire to help perpetuate the BAC experience that only those of us who have somehow made it through the program can fully sense. As a thesis advisor, Dom let his office double as an Atelier for students like myself, conducting good-natured, patient critiques of re-design after re-design. He's been an able administrator of a very successful firm, and has made major contributions to the BAC Board and its responsibilities. Dom DiGiorgio is a person of parts. He is the essence of the BAC made real, while radiating mutual regard . . . and he also knows some really good Italian restaurants in Boston's North End!

EDWARD BENNETT, BARCH 2003 AND STILL "A STUDENT OF DOM'S"

At the 1971 Commencement, which took place during the Annual Dinner, a total of 16 candidates graduated, all receiving a BAC certificate of completion. Of that number, Juana Elisa Anguita was the only woman.

Paul R. Farrell won the Ames Scholarship, while Kenneth Zolon won the BSA Scholarship.

1972 Boston Bruins win the Stanley Cup
Introduction of first pocket calculator, Hewlett-Packard's HP-35
Demolition of the 1954 Internationalist-style Pruitt-Igoe Housing Project in St. Louis, designed by Minoru Yamasaki
Completion of Phillips Exeter Academy Library in Exeter, New Hampshire, designed by Louis Kahn
Women officially admitted to run in Boston Marathon
Watergate break-ins and scandal during 1972 Republican presidential campaign
U.S. ground troops withdrawn from Vietnam
"The Troubles" in Northern Ireland
Atari video game Pong introduced
Apollo 17 makes last manned visit to the Moon
Richard Nixon reelected president
World Trade Center North Tower (world's tallest building at 1,368 feet tall), designed by Minoru Yamasaki and Emery Roth & Sons, completed after ten years of planning and construction (1,362-foot South Tower completed in 1973)

At the annual board meeting it was reported that the committee studying degree-granting was continuing, especially as a result of the recent five-year full accreditation from the NAAB. The House Committee noted that the BAC was already too small—and “that also goes for the budget to maintain it.”

The meeting included a Commencement. A total of 15 men graduated, each receiving a NAAB-accredited, BAC certificate of completion.

Dean Cascieri was made the first honorary member of the BAC Alumni Association, while the Center was designated as a sponsor of the AIA Continuing Education Program.

James J. McDonald Jr. won the Ames Scholarship, while Ralph T. Jackson won the BSA Scholarship.

1973 Supreme Court Roe v. Wade decision prohibits state bans on abortion
Paris Peace Accords end Vietnam War
Publication of *Gravity's Rainbow* by Thomas Pynchon
First cellular phone call
American League adopts designated hitter
Federal Express begins operations
Sears Tower completed in Chicago, designed by Skidmore, Owings and Merrill, the world's tallest building at 1,451 feet
"Battle of the Sexes" tennis match between Billie Jean King and Bobby Riggs
Yom Kippur War, as Israel is attacked and solidifies holdings
Sydney Opera House, designed by Jørn Utzon, opens in Australia
Bosphorus Bridge completed in Istanbul, Turkey, connecting Europe and Asia
OPEC (Organization of Petroleum Exporting Countries) doubles price of crude oil

Where Angels Feared to Tread

The work/study program acquired its first staff administrator when the narrator was hired on April Fools' Day as coordinator for that component of the curriculum. This was in compliance with NAAB findings that instructed the BAC to have in place for its 1976 visit a working system of "quantifying and qualifying" experiential learning acquired by candidates in the field. Such a system did not then exist in the United States, or anywhere else. Its creation was closely followed by the National Council of Architectural Registration Boards (NCARB), which drew, in part, on the BAC model when formulating what evolved into the now nationally required Intern Development Program (IDP) for architecture.

With a projection of three years to prepare for the first reaccreditation visit of NAAB, the enormity of the task ahead unfolded quickly. The narrator sought support from an advisory council that included BAC faculty and alumni, the president of Bunker Hill Community College, the co-op college dean from Northeastern University, a planner, a landscape architect, and several employment mentors from the greater Boston area familiar with experiential learning and BAC student capabilities, all in an effort to prepare the Center for the NAAB's close scrutiny sometime in 1976.

Staff Encounters of a Nighttime Nature: Life on the Shore

Being a night counter person may not sound important, but since the BAC was academically a "night school" my service—by the nature of its location and duties—had special aspects. My "work day" began at 5 p.m. and went until 11 p.m. or later. Based at a counter (later known as the "Blue Counter" at 320 Newbury) which was set back to the alley-side of the elevator, the students mostly

ignored us and went straight to class. But the instructors came by, to sign in, get their parking lot card stamped and occasionally have us do some photocopying. Most of the day-staff were leaving when I arrived, but as they also took turns having to stay at least one evening a week, I got to know them. The exception was Emily Aldrich, the Dean's secretary, who stayed almost every evening. . . .

Since my time at the BAC I have had a chance to think about "the counter" as something more than a piece of furniture. I came to realize that it formed a sort of shoreline . . . where "waves" of people continually lapped onto the "land," coming to a stop to state their need, yes, but taking a bit of the "sand" with them as they receded. Clearly, my way of handling the "waves" needed some refinement. A few students complained that my voice was too loud. My prior career as a high school English teacher had apparently got in the way. Another time I was told—I think by Emily—that I should refuse to do any copying for teachers who ran in at the last minute. I took the rule as immutable, and one of the teachers was so put out he complained to the Dean.

At an informal meeting the next night with the Dean and Mrs. Hurst, I was urged to use discretion with such a rule. They reminded me that the adjunct instructors were essentially volunteers, that we shouldn't punish them when they were late. I was also reminded that I wasn't a high school teacher anymore. I learned that rules become much more malleable as they go up the chain of command.

Another way to visualize the counter job was as a gate-keeper. Emily Aldrich protected the Dean from unwanted people seeking favors, while recognizing that the Dean wanted to be accessible to everyone. One of her many duties each night was to take the bouquet of daisies that the Dean had purchased for his beloved wife Eda, and put them safely in the refrigerator—until it was time for him to leave . . . and then, to remind him, if he forgot . . . to pick them up on his way out the door.

Memorable instructors included Don Levitan, who was so well organized his lecture notes had the look of heading-for-publication. Peter Smith and Alice Coggins gave the introductory course for all entering architecture students. I recall that outside of school Peter joined local preservation and recycling causes that were high-minded, while Alice always wore black clothing. As an architect she had designed buildings that were built. I was once shown a picture of one: it was black. A gifted administrator, I think Alice suffered from being a woman in a field only just beginning to fully accept women within its ranks.

The coordinator of the work curriculum program (so essential to the school) found my aspiration to be a puppeteer intriguing. He saw an opportunity when the Massachusetts State Bicentennial Commission was looking for some way to interest school populations in the history of the American Revolution. He gave me a number

to call and I talked to someone who listened to my suggestion of creating a show on the Boston Tea Party. They asked if we could rather do a show on Henry Knox, who crossed the state in winter with captured cannon on sleds from Fort Ticonderoga—to drive the British out of Boston forever.

I knew nothing about the man but said I'd be happy to if Knox was puppet-worthy. He was—and our career took off on April Fools' Day, 1975—as my artist wife Janice and I began touring all across the Commonwealth for two years with our Bicentennial Show, Hard Knox. The show premiered in the BAC common room (now called "the loft") on the second floor of 320 Newbury Street . . . as did our previous show on Gulliver's Travels a year earlier.

STEPHEN BABCOCK, PUPPETEER, POOBLEY GREEGY PUPPET THEATER,
ROSLINDALE, MA

A Dynamically Revised BAC Student Publication: *The ATELIER*

Led by student editor Thomas Bracken, a retired U.S. Air Force officer, the first issue of a revitalized student publication, *The ATELIER*, appeared on October first. Printed by the Industrial School for Crippled Children, the 12-page (8½" x 11") issue carried "adverts" from more than 20 local advertisers, along with contributions from the BAC director of education, BAC board president, BSA executive director, and president of the ASC/AIA (who was a BAC student on leave-of-absence), as well as the BAC librarian, president of the Atelier, and the narrator. This first issue featured an article on the previous May meeting of the Dante Alighieri Society of Massachusetts, where Dean Arcangelo Cascieri was awarded the Cavalieri Al Merito della Repubblica. The Italian Consul General, Dr. Franco Faa'diBruno, made the presentation in a ceremony in Andover Hall at the Harvard Divinity School. Another article reported the progress of BAC student Bill Howe, who was crossing the Atlantic on the *Beaver II*, a replica of one of the Boston Tea Party ships: "Bill has been serving as a crew member and photographer for the corporation, helping document the *Beaver II*'s reconstruction and voyages, as well as development of the permanent exhibit at the Congress Street Bridge in the Fort Point Channel."

BAC Student as National ASC/AIA President

Part of my responsibility has been to travel to many schools, both here and abroad, talk to students about the kind of education they are receiving; and to generally inform them about the potential that is available to them, both in ASC and the profession in general. . . .

As one of the students who faced the middle of my academic experience during the Cambodian crisis and the turmoil on campus, establishment and organization meant little to me at the time. Group action, and spontaneity were "what made things happen" and the ASC was just that. . . . I followed in the steps of one of the BAC's most action-oriented students, Mike Interbartolo, and became the New York and New England Regional Director. I was elected President of ASC in November 1971, and was re-elected in 1972. . . .

I feel fortunate that the kind of education I received at the Center really did prepare me to undertake my present responsibilities. Visiting all of these schools has clearly shown me that the concept of work/study is the direction in which architectural education will soon be heading, and in many cases has already been initiated. After two years away I look forward to returning for the final stretch of that long road to graduation.

FAY DEAVIGNON, BARCH 1978, WRITING IN ISSUE 1 OF *THE ATELIER*

The Library

In 1973 the Library was open 46 hours each week. The audio/visual and photographic facilities were also very busy, according to Librarian Virginia Decker. An inventory of the Library holdings revealed that 147 books were missing. The replacement cost of the lost books amounted to \$1,200, or 17 percent of the year's budget for books.³

At the 1973 Commencement, a total of 10 candidates graduated with BAC certificates of completion. Christl Bori was the only woman.

Kenneth Zolon won the Ames Scholarship, while John P. Pearson won the BSA Scholarship.

1974 Boston Celtics win NBA championship
People Magazine begins publication
Introduction of Universal Product Code barcoding
President Richard M. Nixon resigns as consequence of Watergate scandal; Gerald M. Ford, who had replaced Spiro Agnew as vice president, becomes nation's 38th president
Hirshhorn Museum and Sculpture Garden, designed by Gordon Bunshaft, opens in Washington, DC
W. R. Grace and Solow Buildings completed in New York, designed by Gordon Bunshaft of Skidmore, Owings & Merrill with concave vertical slope

Sandy Greenfield Reflects

When Sandy Greenfield resigned in February 1974 he remarked on the progress he had seen during his years of association with the BAC. "Between 1950-65 (fifteen years), 1100 students were enrolled at the Center. There were 23 graduates. Between 1967-1974 (seven years), 2500 students were enrolled. There were 113 graduates. In that same period, there have been 700 faculty at the Center."⁴ Sandy had a right to be proud of his educational innovations. He went on to a career as dean and faculty member at the New Jersey Institute of Technology College of Architecture and Design.

At the annual meeting, which included a Commencement ceremony, a total of 24 candidates graduated, each receiving a NAAB-accredited BAC certificate. Three of the graduates were women: Sandra Fein, Vesna Fossati, and Joan Hegarty.

1974 Center Summer Academy

The narrator launched the Center Summer Academy program (CSA) specifically for area high school students. The idea for this initiative came from a suggestion by Donald (Don) Levitan in 1973, while he was a BAC and a Suffolk University faculty member. Don had noticed that Harvard's GSD was starting a new summer program called Career Discovery, designed to address the design interests of a wide range of individuals. In 1974, CSA attracted 10 candidates, all between their junior and senior years of high school, to the BAC for an intense five-week orientation to the environmental design professions.

What would in future years become the Center Summer Academy (more recently the Summer Academy) featured a variety of topics, tours, exercises, visiting lecturers, and a never-to-be-forgotten all-night charrette at the BAC, followed by an open-house reception and exhibition of student work. The narrator's wife (Barbara Brown) came in to cook a pancake breakfast on that last day, as students—many up all night for the first time in their lives—were trying to stay awake.

For those whose commitment only intensified as a result of the program, up to three letters of recommendation were available to the school(s) of their choice, while their portfolios were enlivened with the products of exercises created at an equivalent first-year post-secondary level. Academy growth over the past 34 years has continued, offering an important opportunity for those who desire a better understanding of the design fields and their own career interests.

Addressing Authority Realms

At its October meeting, the board approved a new procedure for nominating individuals for BAC board positions when those individuals were not originally



The *Boston Architectural Center Journal of Continuing Professional Education* inaugural issue, fall 1973. Edited by William Ronco, the *Journal* was intended to help professionals "keep on top of the information explosion" and it also aimed to serve as a clearinghouse for continuing education information for architects. Unfortunately it was very short-lived. (BAC Archives, BAC Publications Series, PC 028)

selected by the Nominating Committee. Such write-in nominations could hereafter be made by written petition 30 days before the board meeting. Also approved in October were the descriptions and duties of the dean, director of education, director of administration, as well as the conditions of their employment.

The conflict over authority realms would eventually resolve itself, through the passage of time and by changing conditions and personnel. Nevertheless, the board—as it did in the days of the Club—continued to remain the final arbiter of educational policy.

Robert Cala won the Ames Scholarship, while Stanley Kan won the BSA Scholarship.

1975

- Micro Instrumentation and Telemetry Systems (MITS) introduces Altair 8800 microcomputer kit, which helps introduce demand for personal computers
- Ella Grasso becomes governor of Connecticut, the first female governor elected "in her own right"
- McCormack Building, designed by Hoyle, Doran and Berry, completed on approximate site of BAC Somerset Street clubhouse
- Trans-Alaska Pipeline construction begins
- Microsoft founded by Bill Gates and Paul Allen
- Saturday Night Live* airs
- Boston Red Sox and Cincinnati Reds compete in "best World Series game ever played"; Carleton Fisk wins game six on 12th-inning home run, but Red Sox lose Series in seventh game
- Lyme Disease identified

A Faculty Member Finds the Practice Component "Not Wanting"

I entered the world of the BAC via a fairly common path. I was approached, briefed, and "signed up" during a commuter train ride into town by the then "Work Curriculum" coordinator. The newly formed "Work Curriculum (Faculty)

Committee" (as it was called in the mid-'70s) was charged with studying and strengthening the daytime curriculum component of the school. Office experience has always been a cornerstone of the program, but has received far less attention than the evening component. I quickly concluded that "work" was both an economic necessity and a unique learning opportunity at the BAC, with academic advancement—in some cases—a distant second.

During the three decades I served on the WC Committee (twice as chair) we experimented—via trial and error—with ways to precisely record practice-based learning, and to evaluate it . . . while offering direction to the candidates to maximize their office experience and other kinds of knowledge acquisition. We experimented with mentoring . . . to varying degrees of success . . . while we certainly heard a wide range of commentary regarding the large amount of time and effort the BAC concurrent curriculum program demanded of its students.

TERRY CRACKNELL, ARCHITECT AND FORMER CHAIR (TWICE),
BAC PRACTICE COMPONENT FACULTY

A New BAC Chairman

In 1975 the Center's top administrative position was given the title chairman. Selected for the post was the prominent architectural critic Peter Blake. Born Peter Jost Blach in Berlin in 1920, he had been educated in England and changed his name to Blake when he became a U.S. citizen in 1944. After studying architecture at the University of Pennsylvania he served as curator of architecture and design at the Museum of Modern Art, where he became acquainted with the prominent "modern" artists and architects of the day. A proponent of the reformist trends in Modern architecture (a term he disliked), he designed a number of modernist homes in the Hamptons on Long Island, which were highly regarded for their combined use of glass and wood.

Fresh from ten years as editor in chief at *Architectural Forum* and *Architecture Plus*, Peter Blake brought a strong theoretical approach to the BAC. His 1977 book, *Ferm Follows Fiasco: Why Modern Architecture Hasn't Worked*, reflects his interest in refining architectural theory, an emphasis that would sometimes put him at odds with the practice-based spirit of architectural education at the Center.

In 1975, a total of 16 students received certificates, including Charlotte Suslavich Greene.

Through the generosity of the BSA, the Charrette Corp. (via Blair Brown), and the BAC, 20 Segment I students received, for reason of excellence, gift certificates from the Charrette Corp. Incoming Chairman Peter Blake was introduced to the

members, while Maureen McCarthy became BAC Librarian with Susan Lewis as Assistant Librarian.

Charles J. Nafie Jr. won the Ames Scholarship, while Robert Prescott won the BSA Scholarship.

1976 Boston Celtics win NBA championship
Apple Computer founded by Steve Jobs and Steve Wozniak
John Hancock Tower in Back Bay, designed by I. M. Pei, completed as Boston's tallest building at 790 feet
Federal Reserve Bank of Boston building, designed by Hugh Stubbins & Associates in cantilever or suspended form, completed
Canada's National (CN) Tower completed in Toronto, designed by John Andrews and standing as world's tallest building at 1,815 feet until 2000
Bicentennial celebrations across U.S.
Women admitted to U.S. Naval Academy
Democrat Jimmy Carter defeats President Gerald Ford in presidential election

Bicentennial and the Work Curriculum Pilot

The magnet of NAAB accreditation continued to attract the attention of college graduates and transfer students from all over New England, and beyond. The BAC had become the ad hoc land-grant state university school for architecture in a six-state region that "officially" had no comparable program. Now, the school attracted a number of four-year college grads, from all across New England.

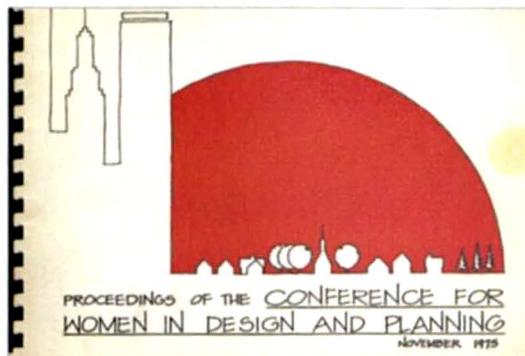
One such individual was Daniel (Dan) Stritter, a Dartmouth graduate who, while studying at the Center, volunteered to bring his early computer expertise to bear on a Work Curriculum Pilot planned to test the feasibility of documenting office-acquired learning. Our man from Hanover would prove to be "Mr. Punch Card" in volunteer service to a vision, at a time when Excel spread-sheet software was still in the future.

What's in a Name?

As it evolved, the BAC's practice-based educational component had three names in less than two years. What is now the Practice Component started out as Work/Study in 1973; became Work/School in 1974 (courtesy of Advisory Council member Roy Mann, landscape architect and author), then the Work Curriculum in 1975. Twenty-one years later, in 1996, it was re-titled the Practice Curriculum, and in 2003 it became the Practice Component of the curriculum.

Turning an Accident into an Event

Early in 1976, two events proved crucial to solving the critical office-based learning



After its successful "Architecture and the Computer" conference, which was held in the new 320 building in 1966, the BAC began hosting frequent educational and professional conferences, including a "Conference for Women in Design and Planning," November 7-9, 1975. Nancy Harrod and Susan Naimark edited the conference proceedings. (BAC Archives)

piece of the reaccreditation puzzle. First, the NAAB team chair, Dean Charles Burchard of Virginia Polytechnic Institute, suffered a domestic accident and was laid up for a while. He still desired to head the team visit to the BAC, as he was a friend of Dean Cascieri and had taught at and believed in the BAC concurrent program when first exposed to it as a graduate student in Cambridge. So the NAAB, in deference to Dean Burchard, rescheduled the visit to the spring of 1977. This delay was a gift, as every extra minute was needed to help the BAC prepare its documentation case to the NAAB.

Second, in late January of 1976, a Work Curriculum Pilot involving 36 BAC student volunteers employed in greater Boston architectural offices was launched. The Spring/Summer Pilot was designed to test the viability of using a common set of educational course areas (the daytime equivalent of academic courses) that the Work Curriculum Committee had identified. These course areas were gathered under six educational categories, essentially the same ones employed by the evening academic component of certificate studies.

In expressing the full range of daily architectural office activity and learning at work, the Pilot was a test. Contact time drove this draft curricular component (just as it did its academic counterpart). The Pilot was also designed to cover both spring and summer semesters, a total of 32 weeks in all.

The 36 student volunteers—along with Dan Stritter and his punch cards—helped the BAC keep track of hundreds of hours of specific activity by candidate, type of applied learning, and by total. At the end of the Summer Pilot it was clear, to everyone's surprise and relief, that it actually worked!

Putting the Results to Work

A recommendation for immediate implementation was then made to the chairman. It fell on deaf ears, but Dean Cascieri intervened, and the board supported, so the Pilot became the model for a formal program of office-based learning that could be

identified and quantified in contact hours by course area and educational category. In the 1980s, the American Council on Education (ACE) developed a kind of formal, parallel version for adult education in general, titled Contract Learning.

"@#*% The Work Curriculum Program!"

The WC Spring and Summer Pilots continued into formal, required reporting of office-based achievement in the fall of 1976, initially for returning Segment II students only. Phasing in the program was the only fair thing to do. In the spring of 1977, returning Segment I candidates were also required to participate, followed by Segment III (Thesis) students in the summer of 1977. Beginning in the fall of 1977, all active students were required to involve themselves with the Work Curriculum and its reporting program.

It was a bumpy flight for a while. Fortunately, due to the Work Curriculum Committee efforts and especially the leadership of its dynamic chair, John (Jack) Scaldini, along with six committed faculty area coordinators, the pattern established by the 1976 Spring and Summer Pilots proved to be encouraging, informative, and lasting.

At the June annual meeting, Honorary Memberships were voted to Mrs. Emily Aldrich, James Charles Flaherty, and architect Hugh Stubbins. The Atelier launched its new publication, *The Voice*, while about 180 faculty members participated in the evening academic component of the BAC curriculum. Daytime studios were down to four in number, while 24 Segment I and 18 Segment II studios were offered. A total of 45 students were enrolled in Thesis.

Dean Cascieri on the BAC Work Curriculum Initiative

In his annual report to the board, Dean Cascieri addressed the Work Curriculum program, "which is one of the more important areas of the Center school's education program. It has made positive advances under its capable coordinator, who knows the Center from experience, knows how it works, knows its students and for many years has handled them very successfully. The program should receive more support."⁵

On the Nature of Our Students: The Center is no Exception Educationally

Dean Cascieri then indicated that "a school is only as strong as its students. Every school has *high level* students, *average* students and *just-passing* ones, the Center is no exception. There is, however, one important difference, in that students who enter the Center come because they have a desire to study architecture. They look . . . for the opportunity to enter the profession through this human, flexible work/study program."

"The work part of the program is at present (with so much unemployment) more difficult to satisfy. However, the WC is studying the problem and attempting



The west wall mural on 320 Newbury, designed and created by trompe l'oeil artist Richard Haas in 1974-77.
(Photo courtesy of Peter Vanderwarker, photographer, copyright 1992, all rights reserved)

to redefine the meaning of work/study to include other areas which have become part of the work component of architecture. They are searching for ways of broadening the work base and locating employment for students."

Complementing the Day-Night Knowledge Transfer

In his 1976 report to the board, Chair Jack Scaldini of the Work Curriculum Committee presented a translation of the operating manual written by the Dutch design school, the Academie van Bouwkunst in Amsterdam. The committee had had it translated as a resource for discussion of refinements at the BAC. Jack Scaldini continued: "We believe that only when a fully implemented second or work curriculum is available for our students will the school curriculum be in a position to completely review/revise its content in a responsive, qualitative manner. Beyond the question of content/evaluation and management lies perhaps the central concern; we must bring about—as much as possible—a reperception, and a respiriting of the teaching profession which is our greatest resource. This must be done against the economic tide, against academic reintrenchment/cynicism, and concurrently with a rapidly changing definition of architecture."⁶

Graphics on the Inside: Atelier Member to the Rescue

In preparation for the formal launch of the Work Curriculum in the fall of 1976, the

narrator needed to produce a useful guide for students in support of their first-ever participation in a formal Work Curriculum program. Richard (Dik) Glass (BArch 1981) came to the narrator's rescue, spending the better part of a weekend laying out the guide to meet a publication deadline—earning the narrator's eternal gratitude.

Graphics on the Outside: West Wall Bicentennial Mural

In 1974, Chairman Blake began to discuss the BAC's large, blank west wall with trompe l'oeil artist Richard Haas. Already known for his abstract paintings and architectural prints, Haas was completing his first trompe l'oeil architectural mural in New York. In 1975 he began work on the BAC mural, his second commission, using titanium oxide and acrylic paint that was designed to fade, and was guaranteed to last for 11 years. Work continued through the Bicentennial year and was completed in 1977. Partly in honor of this mural, Richard Haas received an AIA medal for "outstanding art and craftsmanship" in 1978. This graphic 3-D depiction of a building section on a flat surface attracted a lot of attention. As it could be seen even by in-bound traffic on the Mass Pike, it generated interest in the Center. Some 30 years later Mr. Haas returned to sign the mural, which—despite the passage of time—still gives a good visual account of itself.⁷

In 1976 there were 28 BAC graduates, two of whom were women, Eileen L. Kelly and Elizabeth Gibbons.

William Caines won the Ames scholarship, while David Smith won the BSA Scholarship.

1977	First use of optical fiber to transmit telephone data
	Elvis Presley dies
	World's last known case of smallpox is reported in the country of Somalia
	Citigroup Center Building completed in New York, a 915-foot structure designed by Stubbins Associates and Emery Roth & Sons, which required joint plates to be welded over its bolted joints in 1978

"Best Damn School of Architecture in the Country"

The NAAB reaccreditation team came in the spring of 1977. Along with Dean Burchard, the team included NCARB representative Ehrman B. Mitchell. The visit went smoothly. At the exit interview with the team (held in Memorial Library) they outlined their findings, focusing on both the school's strengths and its needs. The highlight, as perceived by the person keeping the minutes (the narrator, since Mrs. Hurst's tape recorder wouldn't function) came when Mr. Mitchell started literally pounding on the solid oak table in front of him, saying, "I've visited a lot of architectural schools, especially in my role with NCARB and the AIA, and this is the

best damn school I've seen, and the best part about it is the work curriculum!"

Witness to the Defining Struggle

The first time I heard the words Boston Architectural Center was while I was a student at Dean Junior College in Franklin, MA. I had applied to transfer to undergraduate schools, but for reasons both complex and compelling I did not go. I did enroll at the BAC, then located on Somerset Street, and began working for an architect named Don Gillespie in Concord, MA. It was with Don that I met Joseph Schiffer, who was a student at the Center. Joe introduced me to Dean Angelo Cascieri. I attended the BAC in 1958-59, then went off to the U.S. Navy for a seven-year hitch. When I got out of the Navy in 1967 I went to work at Polaroid in plant engineering, then took a position with architect Joe Donabue in Quincy, MA.

It was during this period that I re-enrolled at the BAC and completed Segment I, leaving again when I began to work with Joe Schiffer and Herb Eisenberg. Herb and I eventually became partners and I walked back into the BAC, by joining a committee that Peter Vanderwarker was running (in his role as BAC Coordinator of Student Affairs). Eventually I became a Segment I design studio instructor, and when Peter decided to leave the BAC, I applied for his position, was hired and began to work for the Chair of the board, the Dean and Mrs. Hurst. I mention them all because I was never quite sure who my "boss" actually was.

My term as head of Student Affairs in the mid-1970s was a period of some turmoil at the BAC. The Center was moving towards NAAB accreditation, while its Board hired a new President, Peter Blake, initiating what seemed like a "perpetual" struggle between the academic and work curriculum camps. This expressed itself in just how and/or whether the accrediting authorities would accept the BAC Work Curriculum program as integral to the learning experience (and therefore the degree-granting potential of the Center). I felt that neither could survive intact without a strong advocacy for the BAC students, separate from the pure academic and work-based components. I found support for this notion and often was left both supporting the students and refereeing between the academic and work-curriculum camps. . . .

Perhaps it was Peter Blake more than any other who helped us get to that core question, by his continually suggesting that the BAC be something it wasn't—i.e., a sort of architectural theocracy with only a casual and diminishing nod to work-study based education.

I signed that student petition (calling for the chairman to resign) back then because I saw the need for a different kind of leadership, one that believed in work-study and those who would passionately support and defend it.

I found that there was real value, at least from a student's view, in the "try it out"

aspect of BAC Open Admissions. Some of those kids took the opportunity to jump in and see if architecture was their thing. Not only did they take the opportunity to look at the intellectual side of the process, they were encouraged (demanded) to go to work where they would (by the way) spend a majority of their lives had they chosen the profession. Getting a degree is only a part of the process of being an architect, and a decreasing one over time at that. I understand that there were/are financial and time ramifications to the "try it out" process. However, it seems (to me) that a strong continuing education program could serve this need. There was a relatively new and unstructured Continuing Ed program in the seventies—if my memory serves me.

There are ways that not being a "professional educator" works against me here, but I wonder whether this is the perceived weak link in the history of the BAC. "Anybody can join a Club," but "I wouldn't join a Club that would let me in it, especially those that can't teach." It raises the question as to how many professional instructors do you have to hire before you can claim the BAC doesn't have an adjunct (part-time) faculty? What is really wrong with a part-time faculty anyway? The New England region's design schools maintain faculties with a healthy percentage of part-time members. The issue of the BAC offering a legitimate method or not lies—I believe—in the essence and integrity of the instructor and the willingness of the student to learn. It is that "commitment to each other" that makes the process bum!

ARTHUR SMITH, FORMER BAC STUDENT AND STAFF MEMBER

National Science Foundation Grant and the Birth of SECA

As one consequence of the 1973-74 oil embargo and rising energy prices, the U.S. became more aware of energy conservation. In conjunction with the Mitre Corporation, the BAC obtained a National Science Foundation grant and created Service for Energy Conservation in Architecture (SECA) to investigate residential heat loss. The narrator—then also chair of the BSA Energy Conservation Committee—served as principal investigator, while several BAC students became SECA staff, manning two vans that were dispatched by request to houses and apartment buildings in the greater Boston area. These vans carried infrared Polaroid cameras to document the points of heat loss during the heating season. Analysis of these photos led to recommendations for anything from adding storm windows to applying caulking or insulation.

Three response stations were built on the second floor bridge of 320 Newbury, and during an eight-month period, approximately 12,000 calls were received from homeowners asking energy conservation-related questions or requesting visits by a

heat-loss documentation van. This effort gained the BAC recognition as a local leader in energy conservation investigations and educational research.

SECA newsletters were also published periodically. Jeffrey Cook (BArch 1982) became the heart and soul of the initiative, serving as both newsletter editor and principal staff person for several years after the formal end of the NSF grant. SECA forged links with area construction and technology firms and individuals, some of whom had employment opportunities for BAC students, while others became faculty for new BAC continuing-education energy courses.

Launch of the Community Design Center (CDC) program

SECA's activities also led directly to a spring 1977 BAC studio design program, to address more than 300 projects (to date), as undertaken by a BAC Segment II design studio. The CDC Studio—now the Community Design Resource Center—remains dedicated to service learning. As a first project, it conducted energy audits of several Boston Housing Authority projects, including interviews with the residents. The students then developed designs for energy-conscious architectural improvements. Studio products have ranged in scale and form, while all design work has been taken up to the point where the client can choose whether to continue with licensed design assistance.

CDC cofounder and architect Herb Kronish deserves special mention for providing the critical continuity and leadership for CDC activity. Assisted by longtime PC faculty member Richard White and more recently Edward Bennett, Herb's instructional achievements stand second to none at the college.

Personal Renewal, as Driven by Sharing

I was just starting my second year of evening school at the Cooper Union in New York, when I was drafted into the army. Shortly after basic training came a brief stint in Company Personnel. I found myself at Army Battalion Personnel, surrounded by files in various stages of disorder. I had to learn how to read, translate, understand and implement army regulations to meet this challenge. I quickly learned that I could manage, update, and keep records (pre-computer) for hundreds of troops. With this distinction, I had to interface with finance and administrative departments . . . and the perk was a jeep at my disposal. . . .

I first met Dean Arcangelo Cascieri in 1964, and inquired about a teaching position at the BAC. But that was not to happen until the spring of 1977. In 1971 I chose to work for The Architects Collaborative in their Construction Supervision Department. . . .

A few years later, my mentor Bob Crane asked me to join him in his new assignment; he as Personnel Manager and I as his assistant. TAC was a large firm

with over 300 employees. Applying my army skills, I found that I could assign and keep track of all technical staff, allocate space, manage pay adjustments, handle routine personnel matters, and re-assign staff to critical needed areas of design and production.

In 1976 I met Don Brown. He introduced me to the program he was directing at the BAC (Metro Boston Studio). He also suggested we join forces to offer a studio based on practice; I liked his thinking. In 1977 I began participating on the then-Work Curriculum Committee, and started teaching with Don in our new CDC (Community Design Center) Studio. Breaking new ground can be exhilarating, challenging, and always daunting. Our CDC Studio program has run continuously for over three decades, with almost 300 documented projects addressed, approximately half of which have been for clients located in the City of Boston proper, with the rest in Massachusetts, New Hampshire, Maine, Connecticut, the Caribbean, and even one in Africa.

My personal development can be measured by my formal education (College), my work experiences (Practice), and my connection with the BAC (Renewal). As the philosopher John Dewey famously suggested, renewal (or personal growth) takes place when there is a genuine sharing of education and practice.

HERBERT (HERB) KRONISH

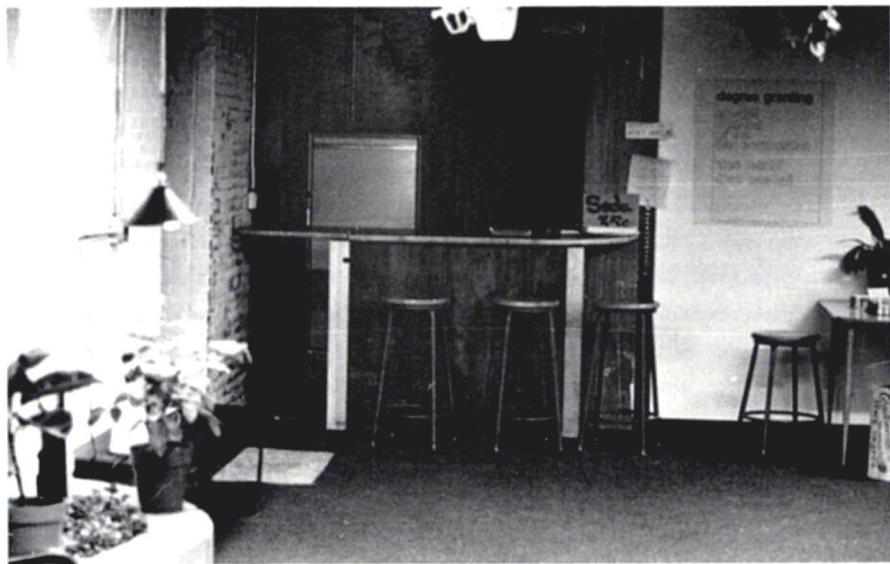
At the 1977 Commencement, 22 candidates received a BAC certificate of completion. Of the 22, two were women: Elizabeth B. Marcus and Clare F. Moorhead. A special award was presented to Eda Cascieri. She and Paul J. Carroll were made Honorary Members of the BAC.

Otis Hathon won the Ames Scholarship, while Richard Smith won the BSA Scholarship.

1978 Copyright Act of 1976 goes into effect, providing increased protection of copyright-holders
Camp David Accords signed between Egypt and Israel
New York Yankees defeat Boston Red Sox in playoff to clinch American League East and go on to World Series
Space Invaders, the first arcade video game, causes a sensation when introduced worldwide

Storm of the Century: The Great Blizzard of '78

February came in like a lion, and Boston was hit with a record double snowstorm. It came so fast and was so deep that about a dozen BAC students working at the Center until closing time on February 7 were essentially forced to use the building as a dorm and dining hall for about a week, as mass transit completely shut down.



BAC student lounge/snackbar. Originally located in the basement of the 320 building in the 1970s. Today this corner of the basement is used for studios and storage.(Photographer unknown, BAC Archives)

With such a capable force in residence, a potential emergency was readily handled when one of the McCormick Gallery plate-glass windows blew in and shattered. The narrator received a middle-of-the-night phone call from a marooned student asking, "what should we do?" I recalled that there was a sheet of plywood in the basement, and the trapped students located and employed it in place of the missing glass. Thanks to them it worked, and a real emergency evolved into a legendary "lost week at the BAC."

Battle-Hardened Alum, Faculty Member, and Author

The BAC "called to me" from a dream that was always inside my head, as I had wanted to be an architect since I was eight years old. In 1971, after returning from Viet Nam and service with Special Forces, the national political environment was—in a word—explosive. It was the sculptural nature of the BAC's Newbury Street building—and the smallness of its school—that provided me with the intimate shelter for focused learning that I was craving, and I poured myself into the fray at night, while working for multiple architectural firms by day.

The Center's philosophy, pace, and demand for excellence, the volunteer adjunct faculty and the varied student body offered me a home, and I seemed to excel at design and technology, as well as the interplay between critic and student. It also seemed to me that BAC faculty "quality" spanned the extremes—from the inept

(which were relatively few) to the brilliant (which were many). In addition, I often had the opportunity of driving Dean Cascieri home or (sometimes) to his studio on Tavern Road near the Museum of Fine Arts. Most of the time I would just listen to him talk, while on rare occasions I would ask a question—and receive a valuable lesson on life or art. Sometimes he would share some frustration concerning his dealings with the BAC administration, while his insights on the political fabric of the Center were eye-opening.

Following my graduation in 1976, I created the "Yellow Trace Studio" (which ran from the fall of 1978 through the spring of 1986). It was a vehicle that allowed me to repay part of a huge debt I owed to the BAC . . . but that wouldn't be quite accurate. I got so much more out of teaching than I ever contributed to my students. My intention was not just to each student (to make them brilliant conceptual designers) but also to have them excel in their lives. I gave the exact same design problems every semester, and got in return completely new and wildly creative designs each and every term. I made a promise at the first studio meeting, and would see that come to fruition years later when one of my former students would stop me on the street and tell me—often in great detail—about his or her moment of achieving ultimate clarity and professional transformation. That was my reward from teaching for eight years at the BAC, a most satisfying time of my life.

DALE P. EUGA, BAC 1976,
FACULTY MEMBER, AND AUTHOR

The Adjunct or Part-Time Faculty as the BAC's Greatest Resource

The total of part-time instructors for the year was 163, of whom 28 were women (17 percent). Another 6 were members of the BAC staff, while the rest were all individuals drawn from the practicing design professions in the greater Boston area. One of these staff recruits offered the following perspective 31 years later.

A Beehive of Activity during the Flowering Stage

In the late 1970s and early 1980s the BAC building was a beehive of activity. The school had quite an international flavor and was just beginning an accelerated period of expansion.

The library on the 6th floor grew to encompass almost all of the top floor and media services grew from a closet-sized bureau into several rooms, harboring a slide collection tended by Lynn Gerlinger, an equipment center, photographic studio, and a new student-built darkroom/gallery. Boston was undergoing an unprecedented building boom, providing plenty of work for all the students.

An academic photo department grew out of Media Services, offering courses in fine art, architectural and journalistic photography, plus video and movie production. There were as many as 7 photo courses per semester, with an excellent core of teachers, including Doug Cannon, Tom Fitzgerald, Betsy Fuchs, Jean Howard, David Newbold, Julia Seltz, Peter Vanderwarker, and myself. The Polaroid Corporation funded a multi-year grant of film and cameras for our course devoted to instant photography, the only one in an American "college." Our objective was to make sure the knowledge of camerawork was fully anchored throughout the BAC community. A tremendous amount of teaching took place on a 1-to-1 basis, or in small groups, with students and faculty alike.

Personal computers, with screens the size of a snapshot, were introduced to the school by Peter Ziegler, who taught programming in Basic language (in which class he met his wife-to-be, Lynn Brooks). Just for a humorous bit of perspective, one goal that schools all over Boston were trying to reach was writing a Basic program that could draw a star using only five instructions. Those tiny Zenith computers were a real breakthrough, considering that at that moment hand-held scientific calculators were still hot out of the oven!

At the outbreak of conflict in the Middle East, specifically civil war in Lebanon, I had both Christian and Islamic Lebanese students in my BAC classes, and the tension was off the scale. Their families were killing each other back in their homeland. It demanded a real peace-keeping effort on my part, with a lot of individual counseling, and it proved to be the most difficult teaching experience of my instructional career.

The BAC community was a small one then, something more than 500 or so students (if memory serves) and a few administrators. It offered an amazing diversity of experience. The precept guiding the Center's education program was continuously promoted by Dean Cascieri, who proclaimed that students learn the most from teachers who love what they teach.

JAMES (JIM) KOSINSKI,
FORMER BAC MEDIA SERVICES DIRECTOR & FACULTY MEMBER

At the 1978 Commencement in Cascieri Hall, 23 graduates, including three women (Fay DeAvignon, Carol Moore, and Sphresa Theodhos), received BAC certificates of completion.

Mark Young won the Ames Scholarship, while Gary Hartnett won the BSA Scholarship.

1979 Nuclear malfunction at Three Mile Island power plant in Pennsylvania nearly results in meltdown
More than a million people visit the Picasso retrospective exhibition at New York's Museum of Modern Art
Followers of Ayatollah Khomeini seize power in Iran
John F. Kennedy Presidential Library and Museum, designed by I. M. Pei, dedicated in Dorchester
Soviet Union invades Afghanistan

Two Down, and Away We Go

On a cold February day, with a light snow falling, the State Board of Higher Education held a hearing in the Little Building (now part of the Emerson College campus in Boston's Theater District). The narrator, in company with an Atelier officer, arrived just in time to witness a review of the Center's program, and to hear Herb Glassman deliver an articulate, impassioned defense of the BAC request for degree-granting authority. As president of the BAC board, Herb also felt strongly that 1978 BAC certificate recipients should be awarded the new degree, because they were "in the pipeline" when the petition process was set in motion. His case was well made, and the BAC was awarded degree-granting authority, without any changes.

A Key to the Future

When I was a student at the BAC, the school was my family, certainly my "cousins." At that time the Center was also the only accredited architectural school in the USA that offered a full "work/study" program. I was most interested in this aspect of the institution. As things turned out, it met all my expectations . . . and more. . . .

As an educational institution, the BAC offered what I wanted/needed at the time, and I am now happily practicing architecture in the Florida Keys. My current firm was formed quite recently—SOLARIA Design and Consulting—focusing on issues I first learned about at the BAC thirty years ago. When I graduated and obtained my license to practice, there was not a client-in-sight who wanted anything to do with solar design. Now, "solar time" has arrived. Currently we are designing thirteen homes on Key Largo that will be totally off the grid! All of the solar design studios at the BAC (that sprung up after the early '70s energy crisis) were for me definitely not a dim memory. Thank you BAC for assisting with my professional education, which has led me to a successful and satisfying career in architecture.

DENNIS BEEBE, BARCH 1979

A Moment of Joy

Dean Arcangelo Cascieri, 77 years young on February 22, 1979, was celebrated by the Center family with a small exhibition of his sculpture and graphic works,

appropriately held in Cascieri Hall. The occasion was also a moment when a small group of devotees decided—after seeing the range of the Dean's work—that it would be useful to create in book form a permanent record of his work in sculpture, drawing, writing, education, and philosophic beliefs. That book, as edited by Eve Valentine, appeared in 1982.

Concluding a Decisive Decade

The decade ended with the Center having achieved the two educational goals it had been questing after since the mid-1960s. As the BAC continued its journey, it became very apparent that having gained accreditation and degree-granting authority, the educational freedom with which it had pursued its new course in the 1960s and 1970s was now conditioned by a new accountability, one governed externally by jurisdictional and administrative review. The BAC was now to be held accountable for its educational conduct to outside agencies. It was truly the beginning of a new period in the life of the Center.

At the 1979 Commencement, 26 graduates received their Bachelor of Architecture degrees, including one woman, Zofia B. Knowles. The keynote speaker was Ehrman B. Mitchell Jr., president of the American Institute of Architects and member of the 1977 NAAB reaccreditation team.

For the decade 1970-79, a total of 206—191 men and 15 women—were awarded BAC certificates of completion/degrees, averaging just short of 21 graduates annually. Things were picking up.

Glenn A. Steer won the Ames Scholarship, while C. Day Thompson won the BSA Scholarship.



BAC President Bernie Spring, Director of Administration Elsie Hurst, and Dean Cascieri on Newbury Street in the 1980s. Behind them is 320 Newbury, with the Richard Hass west wall mural visible above. As BAC activity overflowed 320, the BAC purchased and renovated the Perry Building at 322 Newbury (center) in 1986. (Photo courtesy of Peter Vanderwarker, photographer, copyright 1989, all rights reserved)

Technology, Portfolios, and Interior Design | IO

"The necessity of action cannot be avoided by flight into rhetoric or retreat into analysis."

Theodore Levitt, *Thinking about Management*

1980 Mount St. Helens erupts in Washington State
Pac-Man arcade game introduced
National Building Museum established in Washington, DC
Cable News Network (CNN) begins broadcasting
Polish Solidarity movement begins in Gdansk Shipyard
St. Gotthard Tunnel in Switzerland, world's longest at ten miles, opens
Republican Ronald Reagan elected president
John Lennon murdered

Bernard P. Spring Becomes the New BAC President

Bernard P. (Bernie) Spring began his decade-long administration as the first BAC president, the previous title being chairman (the title president of the board was changed to chairman of the board at this time as well). With him came Alex Ratensky as director of education, and Robert Rindler as head of student services.

At the 1980 Commencement in Cascieri Hall, a total of 29 graduates received their BArch degrees, of whom 5 were women. Josep Lluis Sert, dean emeritus of the Harvard GSD, gave the featured address. Frederick Andrew Norris, Robert Shaw Sturgis, and Professor Wilhelm von Moltke received Honorary BAC Memberships. The class of 1980's Thesis work was on exhibit in the first-floor McCormick Gallery, as well as on the third and fourth floors of 320 Newbury Street.

Charles Maira won the Ames Scholarship, while Thomas John Piatt won the BSA Scholarship.

1981 President Reagan greeted 52 former American hostages released by Iran immediately after his inauguration
Boston Celtics, with Larry Bird, win NBA championship
Space Shuttle *Columbia* makes first Space Shuttle flight
Completion of One Post Office Square in Boston, a sculpted tower designed by Jung Brannen Associates
Irish Republican Army volunteer Bobby Sands dies as result of hunger strike
AIDS first recognized
Sandra Day O'Connor becomes first female Supreme Court justice

BAC Becomes a Portfolio School as Scoring Replaces Alphabetic Grading

President Spring introduced the Portfolio Review System as a necessary, required gateway between the educational segments. The reviews were seen as an improved way of determining a candidate's progress, since they took into account not just academic grades but all the evidence of educational achievement: academics, practice, and self-study.

Along with portfolio review came a revised four-point scoring system for judging documents, which replaced undergraduate grading. President Spring and an NCARB study group had designed this system to improve the judging of the design portions of the Architectural Registration Exam (ARE).

Under the old five-letter alphabetic system, a tendency to choose the middle grade of "C" could result in a grade-point score of 2.00 or "Pass." With a four-point scoring system, this alphabetic middle ground was eliminated. Reviewers were required to decide if a portfolio was a 3 (3.00 = satisfactory and a "Pass") or a 2 (2.00 = unsatisfactory and "Fail" or re-take). If the document was outstanding in nature it could receive a score of 4 (4.00), while an unacceptable document received a 1 (1.00).

"In Good Standing" and Revealed Expectations

Scoring raised expectations with regard to a candidate's study status, especially to remain "in good educational standing." The Practice component of BAC concurrent degree studies has always maintained a 3.00 Practice SPA minimum for "good standing" status. Nationally, a 3.00 serves as a minimum acceptable level of performance for graduate degree studies. Bernie Spring really started something.

At the 1981 Commencement, held for the first time on the third floor of the BAC, a total of 51 graduates received their degrees, of whom 14 were women. Dean William L. Porter, FAIA, of the MIT School of Architecture and Planning, was the featured speaker. Robert B. Cutler, Harvard GSD Dean Josep Lluis Sert, FAIA, and Don R. Brown, AIA, received BAC Honorary Memberships. The Class of 1981's Thesis work was on exhibit throughout the building at 320 Newbury Street.

Gary Tondorf-Dick won the Ames Scholarship, while Charles M. Wisner won the BSA Scholarship.

1982 EPCOT Center opens at Disney World in Orlando, Florida
Sony releases first CD (compact disc) player
Adobe Systems founded
Vietnam Veterans Memorial, designed by Maya Lin, dedicated on National Mall in Washington, DC,
and immediately becomes a powerful and moving wall of memory for all who experience it

The Computer Age Quietly Arrives at the BAC, as Dean Cascieri Turns 80

The Center purchased its first three computers, initially for administrative use. More would follow.

Dean Cascieri's 80th birthday was celebrated in February with a major exhibition of his sculpture, furniture, prints, poetry, and writings. A celebratory volume, focusing on the lifetime contributions of the Dean to the Center, begun in 1979 and edited by Eve Valentine under the title *Arcangelo Cascieri: Teacher, Sculptor, Architect, Poet, Philosopher*, was published on his 80th birthday (February 22, 1982).

The Smithsonian Tapes

As part of its oral history program, the Smithsonian Institution, through interviewer Robert Brown, recorded more than three hours of interviews with Dean Cascieri, who recalled what it was like to grow up in East Boston, gain an education at the BAC, and work as an architectural sculptor. The interviews include his reflections on the role of design in society, as well as his experience in guiding the BAC educationally. The Cascieri tapes constitute a fascinating record of achievement, which have proved invaluable to the narrator while researching for this publication.

Successful NAAB Reaccreditation Visit

During a visit between official accreditation cycles, the NAAB actually advised that the BAC try to be "more like other schools." President Spring resisted, but held his full response until the following accreditation visit. At that time, Spring stated his intention that the BAC undertake four educational initiatives immediately, including: (1) requiring a minimum number of arts and science courses, under General Education, (2) promoting faculty interaction, (3) finding a way to allow design studio students longer hours together, and (4) implementing instructor evaluations by the students.

Pro-Arts Consortium Founded

Six schools in the Fenway-Back Bay area banded together to form an alliance of mutual aid for local institutions in the arts, including the BAC, Berklee College of Music, the Boston Conservatory, Emerson College, Massachusetts College of Art (& Design), and the Museum School.

At the 1982 Commencement, a total of 68 candidates, 11 of whom were women, received their BArch degrees. Dean Henry Armand Millon, formerly of MIT, now at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, was the featured speaker. Joan E. Goody, Michael Angelo Interbartolo, and Henry Armand Millon were awarded Honorary BAC Memberships.

Eytan Fichman won the Ames Scholarship, while Allan Edwin Vanderley won the BSA Scholarship.

1983	"Just say No" becomes the slogan for a new drug campaign unveiled by First Lady Nancy Reagan
	Sally Ride becomes first woman in space as part of Space Shuttle <i>Challenger</i> crew
	Guion S. Bluford becomes first African American in space as part of Space Shuttle <i>Challenger</i> crew
	President Reagan orders that GPS (Global Positioning System) be made available for civilian use
	After 132 years, New York Yacht Club loses the America's Cup when <i>Australia II</i> defeats <i>Liberty</i> off Newport, Rhode Island
	Completion of Trump Tower in New York, designed by Der Scutt
	Completion of One Financial Center in Boston, designed by Pietro Belluschi

Delayed Degree Granting: A Distinction Without a Difference

Following the 1971 NAAB accreditation, the BAC had pursued and been granted authority to confer BArch degrees, beginning in 1979. Those degrees were retroactively awarded to 1978 certificate recipients at the 1979 Commencement. In the early 1980s the BAC set up a delayed degree committee to evaluate further applications from those who had previously attended the BAC successfully for six or more semesters. After establishing Board of Higher Education-approved criteria for bachelor's degree equivalence, the committee approved 52 candidates in 1983 alone.

At the Annual Meeting on June 14, Robert (Bob) Sturgis addressed these new degree recipients. "Obviously the interest of BAC certificate holders—from before 1978—in obtaining the degree was significant," Bob noted, continuing: "here are pieces of paper which for a long time have been rightly yours."

"Many of you said that the pieces of paper didn't mean anything, that it was the BAC education that counted. . . . now, we the Board and Administration, must be responsible to the state's Board of Higher education for the *evidence* to back up what we already know. This has been a matter of some frustration for us as well as for some of the applicants for our Delayed Degrees."

Another 39 delayed degrees would be conferred in 1984, with 24 more through 1987. The committee disbanded by the early 1990s, and as a result of its work about 140 delayed BArch degrees in all were awarded.

To Get It Done, Give It to a Busy Person

Dean Cascieri's assistant, James (Jim) Morris, was crucial to making the delayed degrees process a successful one, and he did so with energy, great patience, humor, and sheer determination—while managing several other program responsibilities, including exhibitions. Jim's own artistic efforts were already well known, under his exhibition signature "Morrix."

Another Way of Seeing the BAC Experience

After graduating from the BAC, I became one of the very few deaf registered architects in this country. For years, schools for the deaf have been hiring architects to build or renovate their buildings, and the results have been (usually) disappointing, because they never asked the deaf what were their goals or vision. They persisted in design practices that fail to take into account the deaf community's perspectives and the need for a built environment that encourages social integration, democratic principles and social justice.

Although there is no such thing as "architecture for the deaf," deaf people do not relate to hearing people in quite the same way when it comes to certain design elements that assist them in feeling more comfortable in their response to the visually built environment. Because they do not hear, they depend on their eyes entirely for visual clues necessary for ease of communication and for movement in space.¹

GEORGE HOUK BALSLEY II, BARCH 1983

At the 1983 Commencement held on the third floor of the BAC, a total of 60 candidates graduated, of whom 8 were women. Dean John de Monchaux of the MIT School of Architecture and Planning was the featured speaker. Arcangelo Cascieri, FAIA, Sarah P. Harkness, FAIA, Edwin F. Jones, AIA, and Stephen W. Rich, AIA, were awarded BAC Honorary Memberships.

Daniel A. Nelson won the Ames Scholarship, while Donald C. Paine won the BSA Scholarship.

1984 Apple Macintosh computer introduced
Boston Celtics win NBA championship
President Ronald Reagan reelected as he defeats Walter F. Mondale
Completion of Exchange Place in Boston, designed by WZMH Architects
George Orwell's year, visualized in his 1948 dystopian novel

Shifts in Authority Impact BAC

At the annual meeting, President Bernie Spring addressed the changes that "made the school great in the 1930-1960 period, and that must now be interpreted (because of the changes made in the 1970s) so we can continue to apply the basic philosophy of Dean Cascieri to the key issues of our times. The greatest change in the past 4 years is in the location of authority that legitimizes the school. Unless we are willing to give up accreditation and degree-granting, the architectural profession in Boston and vicinity no longer backs the legitimacy of what we do here. The final word comes instead from the regents of higher education of the Commonwealth of Massachusetts and the National Architectural Accreditation Board."

Older Students with More Prior College ... Adjunct Faculty Getting Younger

A profile of BAC students found an average age of 25+, of which less than 15 percent came directly from high school, while 40 percent had a prior college degree. Approximately 15 percent of those who entered finished their BAC degree studies, while an extraordinary 55 percent of enrolled students were on some form of probation. The adjunct faculty was—on average—five years out of school, most receiving a small honorarium.

Major changes in portfolio review, Thesis requirements, and the work curriculum had an impact on program and student performance. As the student body grew, the BAC board voted to cap the school at a total of 550 plus 50 Thesis students. The BAC was bursting at the seams.

"It Was There for Me"

When I started at the BAC in 1978, I knew I had to become an Architect. With a husband, two children, and a full life at home, BAC was my only chance to achieve this goal. I was so fortunate that it was there for me. I was also fortunate to have a number of "career changers" starting with me. (John) Murphy and (Joe) Tringale of a course (Skills) that was our boot camp. A group of us, all over 28, sat in a row at our drafting boards trying to avoid "inconsistent arrow heads" and overly stylized lettering, bonding in our adversity. The BAC was smaller and more flexible then.

During our second year, classmate Carolyn Caldwell and I decided to run

Forum, the weekly lecture series for entering students. We were able to lure Jan Wampler, Mario Salvadori and Bernardo Fort-Brescia to speak, and to have dinner with us. Paul Marx, the outstanding architectural historian, decided to try a course on his true love, New York City. Cascieri Hall was packed every week. In appreciation, a group of us staged an event at the last class. We got everyone to wear paper glasses featuring the skyline of NYC, and added appropriate music and NYC gifts. Paul was so stunned that he dramatically changed the final exam. During the building identification portion of the test, he announced that we could "write the names down, or just call them out!"

These vignettes illustrate the unique character of the BAC that I really enjoyed and truly benefited from, which is the blurring of boundaries between students and faculty. The fact that we were all close in age, all had work experience, and students taught and teachers took classes, created a camaraderie that was unique in a college setting. The feeling that I got as a student, and that I sense still exists at the BAC today, is that we were all in this educational experiment together. We all wanted to make it work, and we worked hard toward that goal.

HOLLY CRATSLEY, BARCH 1984, PRINCIPAL,
NASHAWTUC ARCHITECTS OF CONCORD, MA

"Wait-Listing" and Boom Times for BAC Continuing Education Program

Demand for admission now exceeded the BAC's ability to accept everyone who applied. "First come, first served" forced potential candidates onto a wait list, where many seized the opportunity to concentrate on finding credit employment, while also enrolling in BAC Continuing Education course(s) that could be transferred in later. The Wait List during this period rose to 8-12 months. Transfer credit became a major aspect of the academic component from this time on. Today, many BAC degree candidates transfer in an amount approaching if not exceeding a full year's worth of course credit.

The BAC remains one of the few schools—beginning at admission—that openly addresses post-degree outcomes emphasizing career progress as a duly licensed design professional. From the opposite side of Newbury Street, it may appear that the concurrent method is lengthy compared with similar design degree programs offered at other schools. But the BAC, in virtually all of its actions, reinforces a candidate's need to look ahead, to envision, and to embrace lifelong learning, especially through the post-degree phase of the licensure process, and the offering of CE courses that both refresh and support practitioner renewal of the license to continue practice.



In the 1980s the Library hosted an annual Christmas party, decorating the tree with Polaroid pictures of BAC staff. Here are some examples from that time (clockwise from top left): Herb Glassman and Leon Bailey, after whom the BAC Library Reading Room was named; Librarian Susan Lewis; Custodian Russ Giacoppo; staff members Jim Morris and Bonnie Kahane; and scholarship founders Bill and Bertha Nast. (BAC Archives)

Interior design has its own internship, the two-year Interior Design Experience Program (IDEP), while the profession of landscape architecture is still considering creation of a professional internship, a draft proposal of which—the Internship for Landscape Architecture Program (ILAP)—has been designed by three members of the BAC community.

The BAC Lesson, as Viewed through Florida Palm Fronds

I arrived as a Syracuse University transfer student. After two years in NY State I had failed to connect the dots between academics and the profession. An impromptu conversation with a mentor/professor about the many shortcomings I perceived in my learning process ended with the advice “you belong at the BAC.” It was one of the most fortunate conversations of my life.

The hope of finding my way through a dynamic profession “concurrently” drew

me to Boston. There was a BAC tradition of educating those hungry to know architecture, without all the institutional dogma, but with a price. First there was the real-life work stresses . . . and then on to a full schedule of academics by night . . . well into the night . . . and at times a consuming, unending grind. With this rigorous immersion, the soft underbelly of a challenging profession slowly revealed itself with its glaring realities, including the good, the bad, and the unemployed ugly. It became more an evolution than just an education. The high attrition rate of my fellow students each semester was a continual reminder that if you lost your focus on architecture and the love of what you were doing, the process could become very Darwinian.

The school had all the resources I could want: a varied array of professional instructors, the city of Boston with its architecture, culture, and diversity of young minds (and bars), and a long history of caring by those that led evenings at "the BAC hive." There's that image of Dean Cascieri, roaming from crit to crit. And there were so many others at the Center that were critical to my development, folks like Dan Schafer, John Savasta, Jack Davis, Jack Patrick, and Alex Ratensky, to name a few.

As engrossing as the arduous journey was, I believe it prepared me for my future and the profession that brought me to a degree and licensure. I learned self-reliance, how to find resources, and to envision my way forward into architectural practice....

I often hear in my mind's ear Frank Sinatra's "One More for the Road" (aka "A Quarter to Three") which would immediately transport me to WBUR early in the morning—as I prepared for studio later that day. I still occasionally smile and "relive those early mornings," and certainly that song. The pursuit of architecture truly can become frozen music.

MICHAEL PANETTA, BARCH 1984

At the 1984 BAC Commencement on the third floor of 320 Newbury Street, 55 graduates, 12 of whom were women, received their BArch degrees. Moshe Safdie, architect and urban designer, was the featured speaker, while Raj Saksena, Stephen Newark, and John de Monchaux received BAC Honorary Memberships. The graduates' Thesis work was on display in both Cascieri Hall and the McCormick Gallery.

Edward F. Nunes Jr. won the Ames Scholarship, while Carlos E. Melendez won the BSA Scholarship.

1985 Discovery Channel begins broadcasting
Robert Ballard locates wreck of RMS *Titanic*
Microsoft introduces Windows
Nintendo released
Spiral building, designed by Fumihiko Maki, completed in Tokyo

Center Summer Academy

The Center Summer Academy received press attention for a design project featured on a Channel 7 program examining the dropping of the first atom bomb on Japan and its aftermath. Academy students were mentored in their design work by visiting fourth-year University of Arkansas architectural students.

Fall 1985 BAC Compensation Survey Goes Public

BAC Atelier President Mary Silveria agreed to have student government cosponsor (with the Work Curriculum program) an optional, anonymous compensation survey of BAC degree candidates. This first such effort was followed in subsequent years by more detailed survey data-gathering. Atelier and the BAC administration both came to understand that concurrently employed students did fare about as well financially as their non-BAC office colleagues, when both were at comparable skill levels. In future years the BSA included the BAC survey results with its own annual review of architectural compensation within the Chapter.

Employer Support of Matriculating Students

The annual compensation surveys also offered insights on such things as off-campus learning, the considerable role of BAC alumni in employing, mentoring, and supporting degree candidates, as well as equivalent giving in the form of use of office facilities, critiques, access to facilities, equipment, tuition assistance, MBTA passes, flexibility of office hours, and even day care. Twenty-four years later, this Practice Component Survey represents a unique source of current information regarding the financial experiences and conditions of matriculating BAC students.

On a sad note, Tito Cascieri (Dean Cascieri's architect brother) died in 1985, while dear Emily Aldrich, the Dean's longtime secretary, became a victim of homicide, aged 78.

Hugh Shepley was appointed chair of the Club Centennial Committee to plan for the 1989 events. Herb and Ann Glassman, with historian Paul Marx, led a BAC Tours group to Italy. Chris Anzuoni was president of Atelier, while George Psaledakis was editor of the student publication, *The Voice*, having succeeded Michael Tardiff,



The 322 Newbury Street building in 1988, during renovations and the addition of skylights. (Julia Seltz photo, BAC Archives)

editor 1983-85. The Thesis Committee chair was Niles Sutphin, and the Thesis Program coordinator was Russ Gerard.

At the 1985 Commencement on the BAC third floor, 49 graduates, 8 of whom were women, received their BArch degrees. The graduates' Thesis work was on display in Cascieri Hall and the McCormick Gallery. Wilhelm von Moltke, FAIA, and professor emeritus of the Harvard GSD, was the Commencement speaker. Harry P. Portnoy, AIA, and Urs P. Gauchat were awarded BAC Honorary Memberships.

Edward J. Smith won the Ames Scholarship, and Clifford W. Bedar won the BSA Scholarship.

A Faculty View ... from Minnesota

In 1985 I arrived in Boston from California, and Stephen Friedlaender invited me to bring my teaching and architectural skills to the BAC. I was intrigued with the idea of serving as a "volunteer" adjunct faculty. I was also interested in learning more about the local architectural community . . . a community that had started this venture as an association and evolved it into a club, and then a center with a non-

traditional curriculum of interning in an office and studying at the academy simultaneously! Such rich possibilities.

Stephen and President Bernie Spring assured me that BAC students were as talented and qualified as candidates from other programs, except the difference was that most were ready to sit for the ARE exam shortly after graduation. I soon learned that BAC students did have the drive, determination, and love for the profession. Over the years I witnessed the struggles, the setbacks and their ultimate successes, as many students made their way through the institution's program and into the world as licensed professionals. Teaching at the BAC has always been one of my life's richest and most rewarding experiences.

GARY E. DEMELE, AIA, ARCHITECT AND MEMBER,
MINNESOTA STATE BOARD OF ARCHITECTURAL REGISTRATION

1986 Loss of Space Shuttle *Challenger*
New England Patriots lose to Chicago Bears in Super Bowl XX
Halley's Comet appears in the sky, on schedule, having last been seen in 1909
Boston Celtics win NBA championship
Chernobyl nuclear power plant disaster in the Ukraine
The Phantom of the Opera Broadway musical begins record run
Fox Broadcasting created as News Corp. acquires Metromedia
After Tax Reform Act of 1986 eliminates many tax shelters, including real estate, Savings & Loan banks fail in large numbers, 1986-90
New law makes it illegal for American hospitals to turn away patients who can no longer afford to pay, while nearly a third of all Americans have inadequate health insurance or none at all
Lipstick Building, designed by John Burgee Architects and Philip Johnson, completed in New York
New York Mets defeat Boston Red Sox in World Series after Bill Buckner's error in game six

Acquiring the Building next Door

The BAC space crunch was solved by purchase of the abutting Perry Building next door at 322 Newbury Street for \$1,200,000 when the Edward K. Perry paint and design firm moved.

Elsie Hurst was made an Honorary Member of the AIA, while the Work Curriculum Committee Chair Herbert (Herb) Kronish resigned to head the architectural program at the Wentworth Institute of Technology (WIT), where he began preparations for that institution's bid to become a NAAB-accredited architecture school.

At the 1986 Commencement, held on the third floor of the BAC, 52 candidates,

including 8 women, received their BArch degrees. George M. Notter Jr., FAIA, past national president of the American Institute of Architects, and principal, Notter Finegold & Alexander Inc. was the featured speaker. In his address to the graduates, Mr. Notter quoted Frank Lloyd Wright: "If you have the thing deep enough and the love is there ... if you are enamored; if you make the sacrifices ... you will become an architect. You must want to be one more than anything else in the world. You must love it for something within yourself that is bigger than you are, and you must be willing to pay the price of becoming what you want to be."

Herb Kronish, John R. Myer, and Niles O. Sutphin were awarded BAC Honorary Memberships.

David Mullen won the Ames Scholarship, while Ken Filar won the BSA Scholarship.

1987 Completion of rounded One International Place in Boston, designed by Johnson/Burgee Architects
John Knoll begins developing the program that will be released as Photoshop in 1990

Student Financial Concerns

In a May letter to the BAC board, student government (Atelier) expressed a deep concern "for students who have made a commitment to engage in their studies at the BAC based on an affordable tuition; students whose only financial source is themselves, who must pay for tuition 'as-they-go', and who are unable to secure loans and finding financial aid difficult to come by; the recent proposal to raise tuition as much as 25% over the course of the next year (in order to finance the loan for the new building) represents an intolerable burden ... [the students] should not be asked to pay the entire price tag of poor planning."²

The letter ended with eight suggested actions, the last of which was that the Atelier council agree to undertake a BAC student/faculty fund-raising campaign.

At the 1987 Commencement, 64 graduates, 14 of whom were women, received their BArch degrees. The previous year's Commencement speaker, George Notter, had in essence established a pattern, so the class of 1987 was addressed by the then-current president of the Boston Society of Architects, Peter Hopkinson, FAIA. Thesis work of the graduates was on display in Cascieri Hall and the McCormick Gallery.

Marsha Ruth Cuddeback won the Ames Scholarship, while Richard Charles Alvord won the BSA Scholarship.

1988 Soviet Union begins perestroika economic restructuring
George H.W. Bush elected president as he defeats Massachusetts Governor Michael Dukakis

Spring 1988 Student Compensation Survey: Partial Summary

Since 1985 the BAC student government and the Work Curriculum program had asked students at registration to respond anonymously to a number of questions whose primary aim was documenting a "market profile," detailing wages, benefits, and other relevant information that might be helpful to students and BAC administration alike. Its aim was to offer BAC students—and those supporting them—a way of making more real both the institution and the design firms supporting it, within the context of the regional economy.

A total of 574 students participated in the survey, of whom 452 (80 percent) were male and 112 (20 percent) were female. A total of 509 (90 percent) reported they had credit work positions. Among them, 347 (71 percent) worked in firms that practiced interior design.³

TYPE OF FIRM EMPLOYING STUDENTS

Architectural	422
Interior Design	5
Related	73
Unrelated	36
For-Credit Self-Employed	9
Unemployed	29
Total	574

STUDENT'S POSITION

Full-time	482
Part-time	29
Temporary	5
Total (90 percent of those reporting)	516

BENEFITS PROFILE

Paid Holidays	449 (78 percent of those reporting)
Paid Vacations	421 (73 percent of those reporting)
Health Care	366 (64 percent of those reporting)
Profit Sharing	159 (28 percent of those reporting)
BAC Tuition Subsidy	111 (19 percent of those reporting)

LICENSURE PROFILE

479 students “intend” to sit for the architectural licensure exam

30 student do not intend to sit

394 students indicated that they will sit for the exam in Massachusetts

85 will sit in one of 21 other states, plus the District of Columbia

At the 1988 Commencement on the third floor of the BAC, 55 graduates, 14 of whom were women, received their BArch, while Charles W. Cameron was awarded the first-ever BAC Interior Design certificate of completion.

Santiago Perez won both the Ames Scholarship and the BSA Scholarship.

Evolution of the Academic Component: A Personal History

My advisee (Leo McGill) did pass, graduated, got his license, and eventually became one of my partners. I enjoyed the process and participated in several Thesis panels between 1979 and 1981. Then I co-taught a design studio at the A1/A2 level. Nobody interviewed me to make sure I'd be able to teach the class.

We were given a folder of 15 one-page assignments that someone prior to us had used. We rewrote the curriculum as we saw fit. No one asked to see it or help us with it. We worked with our students in studio and gave them feedback on every assignment, as well as evaluations at mid-term and end-of-the-semester. We gave the school a one- or two-page evaluation for each student, along with a grade.

After three or four years of teaching studio, I was asked to join about twenty “senior faculty” to begin reviewing portfolios. Before reviews we would meet to discuss what we expected to see in the documents and “calibrate” ourselves, so our scoring might be similar. These portfolio reviews took place three times a year.

In 1988 I was asked to become chair of the Student Services Committee. I agreed to help. But there were “conflicts at the top.” About two months after I was asked to serve, the new chair of the BAC Board of Directors called for the resignations of all committee chairs. It looked like I was out before I began! I asked to meet with Michael Interbartolo, and when I did he realized that I had no “agenda” other than to do a good job for the students. He seemed to find that refreshing and allowed me to remain as chair. I believe I was the only “survivor” of the purge. . . .

At this time, the school seemed to maintain more continuity through its adjunct faculty than its staff. I did what I could to help organize the process, developing a detailed and consistent set of evaluation criteria for the portfolios. We started tracking pass/fail rates and identifying the special needs of those who had to repeat their submissions. We moved away from a group of senior faculty reviewers to have reviews performed by all studio instructors, whose teaching might be improved by

"seeing" the consequence of their instruction. We began an advising process to help students who struggled to get through portfolio, establishing a new procedure: portfolio appeals. All failing documents would receive a special review. For the 4/5 (segment I) submissions, the review would be held by me and the director of architecture; for the 8/9 (segment II) submissions, I would review the documents with the thesis director.

RUSSEL FELDMAN, AIA, CHAIR, BAC BOARD OF DIRECTORS, 2009-13

1989 End of Soviet occupation of Afghanistan
Exxon Valdez oil spill in Alaska
Chinese troops storm Tiananmen Square democracy movement, killing many hundreds
Berlin Wall opened to travel between East and West Berlin, to be demolished the next year as East and West Germany move to reunification

Centennial Club Birthday Bash at the Copley Plaza Hotel

A gala dinner-dance to celebrate the centennial of the BAC was held at the Copley Plaza Hotel (built in 1912 to a design by Henry Hardenbergh and Club founder Clarence Blackall). The 600 guests included U.S. Secretary of Education Lauro Cavasos and Boston Mayor Ray Flynn. The Alumni Association launched a new Somerset Award to volunteers (harking back to Beacon Hill days). The centennial was also recognized in a book of essays, *Architectural Education and Boston*, edited by Margaret Henderson Floyd, and a well-researched catalog of BAC history, 'To Create and Foster Architecture': *The Contributions of the Boston Architectural Center*, authored by Bettina (Toni) Norton, which was created to accompany three exhibitions she designed, one at the BAC, one at the Boston Public Library, and a third at the State Street Bank.

Kudos to Toni

This is a good place to extend the narrator's personal gratitude to Toni Norton, whose uncle, Joseph (Joe) Di Stefano Jr., was a BAC student and board member, and whose assembly of BAC-related documents represent a signal contribution to the archiving of the institutional record, especially in the pre-World War II era. Toni Norton's knowledge of the BAC, her clear documentation of the institution over time, and her keen eye in selecting appropriate graphic materials (especially student and faculty work) informed the catalog she created to accompany the three exhibitions she assembled for the centennial celebration.



TOP LEFT: In 1989 the BAC celebrated its Centennial at a gala held in the Copley Plaza Hotel. Pictured in this first image are (left to right) Bernie Spring, FAIA, Head of the Center School; Chris Hussey, AIA; and Irving Salsberg, AIA, who chaired the BAC board, 1967-69 and 1985-89. Salsberg, among others, was presented with an appreciation award at the celebration. TOP RIGHT: Bob Sturgis, FAIA, and Tony Tappe, FAIA, at the Centennial gala. Sturgis was BAC board president 1981-85. BOTTOM: (left to right around table) directly around the table: Herbert Glassman, AIA, Jack Glassman, Leon Bailey, Eda Cascieri, Morse Payne, FAIA, James Ford Clapp Jr., FAIA, Clare Moorhead, Charles T. Callahan. Many other friends of the BAC are shown in this photograph as well, including Helen Payne, Leo McCormack, Toni Norton, Urs Gauchat, and Bill Nast, AIA. If you recognize others, please contact the BAC Archives.



Boston Mayor Ray Flynn standing with BAC Board Chair Hugh Shepley, FAIA at the Centennial gala.
(Photographer unknown, BAC Archives)

The Commonwealth Requires a Professional Internship, the IDP

Also in 1989, the Massachusetts State Board of Architectural Registration adopted the Intern Development Program (IDP) as a requirement for architectural licensure examination eligibility in the Commonwealth. At this point, a majority of BAC students at graduation had or were close to meeting both the degree requirement for practice (54.0 credits) plus the additional 56.0 equivalent credits for their IDP requirement at graduation.

Commencement Update

In the 45th year of the Center and the 100th year of the Club, the institution's Commencement was held, for the first time, in the Berklee College Performance Center, at Massachusetts Avenue and Boylston Street. A total of 90 graduates received their BAC degrees or certificates, as follows: 87, 15 of whom were women, were awarded the BArch degree, while another 3 women received their BAC Interior Design certificates. Peter Forbes, FAIA (a former BAC educational staff member) and BSA president, was the Commencement speaker.

Bradley A. Johnson won the Ames Scholarship, while Michael Tyrell won the BSA Scholarship.

A Summary of Graduates for the Period 1980-89

Of 569 candidates who graduated during the decade, 565 received degrees in architecture and 4 received certificates in interior design. Taken together, that averages to almost 57 graduates per year for the period. The decade was also marked by a significant reduction in student attrition. A successful decade for candidates in general, it was marked by improvements in portfolio review, advisement, and an overall increase in rigor and delivery of both curricular components.

Things were looking up.

Inclusiveness and the Arrival of Another Design Profession

"Education has to do with engagement, since real learning is rooted in experience."

Anonymous proverb

1990 Nelson Mandela released from prison in South Africa after 27 years
In the largest art theft in American history, Isabella Stewart Gardner Museum heist in Boston nets twelve paintings, which have never been recovered
Hubble Space Telescope launched
Americans with Disabilities Act (ADA) signed into law by President Bush
Completion of National Cathedral in Washington, DC, under construction for 83 years
A severe recession in New England, 1990-93, impacts its design and construction sectors
Completion of I. M. Pei's 1,033-foot Bank of China Tower in Hong Kong

Backside of Celebration Equals Economic Consternation

The Club celebratory year of 1989 was followed by a 1990 change in leadership at the Center. Concurrently, the local economy contracted during a severe national recession that ostensibly lasted between July 1990 and March of 1991, but actually continued through the fall of 1993 in the Northeast. The BAC Catalog was published in-house to economize. The construction sector was especially hard hit, and as BAC enrollment dropped, so did "credit" job opportunities for BAC students. The challenges facing a two-person Work Curriculum staff included scrambling to help students find positions in their degree setting, or in related credit situations. It was Work Curriculum Associate Director Anna Frazer's finest hour.

Wave Goodbye to the "Office Boy"

Back in the mid-1930s, BAC Board Chair Isidor Richmond offered to write to all Boston architectural firms urging them—even in hard times—to consider hiring an "office boy." At the heart of this suggestion was the concern that talented and energetic individuals still needed a way to begin their growth within the profession, as preapprentices. For all the graphic literacy they learned in BAC classes, it was in



After 24 years as director of administration, Elsie Hurst retired in 1990. She established the Harold and Elsie M. Hurst A-I Studio Prize. (Peter Locke photo, BAC Archives)

the offices that they usually learned how to draft and to sketch, including the hardest part of free-hand drawing: lettering.

By the beginning of the 1990s all bets were off for finding such employment. The offices now leaned away from advertising office-person positions, moving more and more towards employing entry-level staff—individuals already literate graphically and experienced in computer-aided design and drafting (CADD). It was a transitional time when such conversancy lent a competitive edge to the design product by illustrating how progressive a firm was in its use of the latest technology. In a severe recession, any survival skills often made the difference—especially when paying the bills.

Portfolio-Ready

The early 1990s also found many BAC students enrolled concurrently, but only studying for academic credit. Waiting on tables, tending bar, or clerking in a store were some of the ways to earn tuition and living income until a candidate could develop a portfolio to demonstrate acquired skills in unassisted, assisted, and computer-assisted drawing, the three graphic languages. This “portfolio-ready” condition has continued to the present day, driving the Academic Only Program (AOP), which began in the fall of 2002. In attracting younger, less-experienced candidates to the College, AOP has appealed particularly to those trying to decide if design is their thing.

Contract Learning and ACE's Principles of Good Practice

In 1990 the BAC adopted the American Council on Education (ACE) guidelines for Alternative and External Degree Programs for Adults. Under Principles of Good Practice, the Council program offered a detailed procedure for credit instruction at institutions like the BAC, with many mature students (25 or older) and a majority of

degree credit contact time occurring off-campus. The goal was both to award credit and to offer advice to all candidates for their experiential learning, as guided by and reflected in the standards of good practices. Contract Learning has generally served BAC students very well over the past two decades, supporting both their degree studies and their distance internship studies (leading to completion of IDP or IDEP).

Goodbye to Elsie Hurst

Mrs. Elsie Hurst, director of administration, retired after 34 years of service to the BAC. Elsie Hurst's history with the BAC began in 1964 when she provided most of the administrative support for the "Architecture and the Computer" conference sponsored by the Education Committee. One of the first two full-time professional staff hired by the BAC, she served as director of administration from 1966 to January 1990. She provided support to BAC staff, faculty, students and the Board of Directors as well as the Finance, House, and Executive Committees and the Continuing Education and Interior Design Programs. Elsie successfully administered several government grants that facilitated the growth of the BAC, notably the grant for the Library expansion project that took place in the late 1970s. She was made an Honorary Member of the BAC in 1979 and of the AIA in 1986. She established the Harold and Elsie M. Hurst A-I Studio Prize at the BAC in 1983 which provides for a prize to the student(s) who work the hardest and demonstrate the most impressive progress in A-I studio during a given semester.

The BSA Moves to New Quarters Downtown

The Boston Society of Architects (the BAC's mentoring organization and longtime cohabitant) decided to relocate its offices from the Back Bay to a location downtown, not too far from Robert Peabody's Custom House Tower. The BSA, after moving out of 320 Newbury in the 1980s, had been renting space in a former third-floor apartment diagonally opposite the Center, while at one time maintaining a bookstore across the street in a renovated two-story brick building on Hereford Street.

The BSA's move downtown came at a very difficult time for the Society economically, so first-floor space at its new location was immediately sublet to a New York City-based recruitment firm. Consulting For Architects was in business to place individuals within the design-and-construction industry, while also offering a variety of CADD courses, to improve their clients' job-search chances, as now defined by new industry-wide expectations of computer literacy.

This year, the BAC Education Committee formed a first-ever computer subcommittee.

An Appreciation with a Global Perspective

I am very proud of being a BAC graduate, benefiting especially from its practice emphasis in architectural studies.

I spent five full years in the program, and I still clearly remember my time there. I recall how people squeezed into the single elevator at 320 Newbury, going to different floors and different rooms for different classes in the evenings. I remember I could never find enough time to fully enjoy the luxury of the BAC Library—but I did look out through its big window onto the Newbury Street “mall,” often wishing I could walk there . . . and relax.

I also recall the fully occupied classrooms and studios, where we listened to lectures, took exams and survived critiques . . . and I remember the exhibitions in the McCormick Gallery, where I admired the creativity and talent of those whose work was on display. Although my studies drove me into an intense student life, they also opened a big, wide window for me. I learned something which is beyond just architecture, and for that I am grateful to the BAC for those “other” benefits that have enriched my life.

Besides the educational program, the people running the school were an important factor. I remember Mr. William Nast, who awarded me his scholarship, a great honor, which encouraged me to pursue my career interests further. Another person in my memory was Dr. Paul Marx. The history courses I took with him included world architecture and American literature. He was loved and respected by many students. I also used to attend the CDC design studio in the Work Curriculum director’s “messy” small office on the third floor, an office that had a museum-like quality, full of memories and treasures. . . .

I had many talented and creative classmates who impressed and challenged me—even now—twenty years later. I did achieve some awards and scholarships while at the school, and I benefited from the institution’s generosity and its encouragement. The BAC helped me to realize many of my dreams, and I feel fortunate that I started an important quest in my life there. It also taught me how to truly READ architecture, and I am now using that visual literacy in the world around me (both here and in China) while I continue to explore, discover, enjoy, and appreciate life in this world.¹

LINDA CHIAFAN WU, BARCH 1990, AND PAST PRACTICE
COMPONENT FACULTY MEMBER



BAC President pro tem John Ames Steffian, AIA, 1990.
(Julia Seltz photo, BAC Archives)

A New BAC President from Maryland

Following Bernie Spring's retirement, the BAC appointed a new president pro tem, John Ames Steffian, who came from the University of Maryland, where he headed its architectural program. John was no stranger to Boston, having taught (in 1969) in the BAC professional program in design, where he directed a case study effort with the Chamber of Commerce, which was aimed at rejuvenating the central business district of Brockton. John's brother Peter had been, and continued to be, very constructively involved with BAC affairs in a variety of roles.

Down-Sizing to Survive

Under the same economic constraints faced by the BAC, many architects turned their focus to interior or even industrial/graphic projects. In his time, Finnish architect Alvar Aalto had been one such individual. Dean Cascieri (in his Smithsonian Tapes) described how he invited Aalto to lecture at the BAC when he was at MIT. According to Cascieri: "you get a fellow like Aalto. He used to come [to teach]. He'd have slides in his pocket and he'd pick up a bunch and put them on the table ... to see what to do with them. Not very organized—but a very great man—who spoke clearly about his work."

During the Great Depression (back in his native Finland) Aalto, without any architectural commissions, turned his coffee table into his job site. Designing landscape elements for it, such as vases, bowls, coasters, and ashtrays, he took full advantage of his country's abundant supply of hydroelectric power and its fine silica-rich sands essential to glassmaking. In promoting his country's limited resources and its commitment to the arts, and to feed his family, he changed his focus to continue designing.

Concurrent with the 1990-93 recession, interior work rose to become an important area of design practice for architects. In retrospect, it was at this very

moment that "interior decoration" was seriously transforming itself into a new profession: interior design.

General Assembly in September: Honors and Awards

The archives' copy of a September fifth program speaks to its emphasis as an honors and awards occasion, with speakers and a presentation by Herbert (Herb) Glassman, chair of the BAC Honors and Awards Committee. A total of 24 students were recognized for their achievements, while another 26 earned scholarships under eight funding categories. A Dean's List for 1989-90 was first published, ranking students from the highest GPA down to 3.00, a group totaling 98 degree candidates in all.

At the 1990 Commencement held at the Berklee Performance Center, 63 individuals received their degrees or certificates. Of these, 48 (including 12 women) received BArch degrees, while 15 (including 13 women) received Interior Design certificates. Wilson F. Pollock, FAIA, and president of the BSA was the featured speaker.

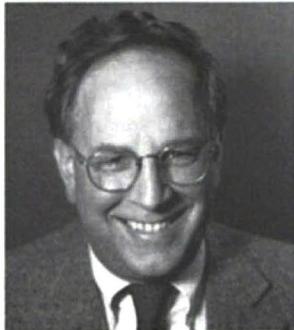
Claudia Onate won the Ames Scholarship, and Jay McMichael won the BSA Scholarship.

1991 Ground broken for Boston's "Big Dig"
First Gulf War drives Iraqi forces out of Kuwait
Comedy Central launched
Biosphere 2, a three-acre enclosed ecological system in Arizona, begins first two-year mission with
eight human occupants
Tim Berners-Lee announces World Wide Web project in Europe
Soviet Union dissolves; Cold War ends
"Perfect Storm" hits Massachusetts coast and North Atlantic
Completion of 125 High Street in Boston, designed by Jung Brannen Associates
Warsaw Radio Mast, second-tallest land structure ever built at 2,120 feet, collapses after 17 years of use

Wave Goodbye to the Interior Design "Certificate" Program

John Parker Dunbar, BArch 1982 and director of the Interior Design Certificate Program, began preparations for an initial accreditation visit by the Foundation for Interior Design Registration (FIDER).

When the BAC's three-year certificate program came under review, questions arose, sufficient that the Center was asked to reconsider its desire to continue offering it. At that very moment FIDER was trying to discourage certificate studies nationally, while attempting to build a stable, professional, and career-oriented educational partnership with the design schools. The push for degree-granting interior design programs was aimed at preparing graduates for both practice and leadership in an emerging profession.



BAC President George B. Terrien, AIA, NCARB, ca. 1991.

(Diana Jordan photo, BAC Archives)

June 30). The 1991 version of this report included the fact that Ms. Lou Mitchell (Massachusetts College of Art and Design administrator and founder of the Professional Arts Consortium) was continuing to manage the day-to-day work of the school as director of administration, including overseeing a retirement party held for Elsie Hurst in Cascieri Hall. Cuts in spending included "the discontinuation of serving suppers" (i.e., sandwiches, chips, coffee, and soft drinks) at committee meetings.

It was also reported that the BAC employee health benefits program had been restructured, with a change in vendors resulting in cost savings, along with increased benefits. The Development Office, under Heidi Feldman, initiated the 1990-91 Membership Drive and the First Annual Fund Drive.

The Office of Student Affairs, under Doug Lipscomb, undertook a number of projects in conjunction with the NEASC Visit and the Financial Affairs Audit: a study of student attrition and retention statistics; a survey of new student fulfillment of arts and sciences requirements; the establishment of a relationship with Harvard Extension School and BU Metropolitan College allowing BAC students to fulfill arts and sciences requirements; and the development of standards for satisfactory academic progress for students who receive financial aid, in compliance with the U.S. Department of Education. It was also reported that Director of Education Laura Robinson was leaving the BAC in July.

A New BAC President from Maine

Also in July, following John Ames Steffian, the BAC named a new president: George Terrien, a New Englander and a past president of NCARB. Terrien brought an expectation that his BAC administration would employ "good practices" in the conduct of its service to the students and faculty. In addition to advancing the introduction of technology, he restructured the staff under a table of organization that included new hires as various vice presidents, including Curt Lamb, Barbara Morgan, and Kathy Rood.

Arthur (Art) Byers was retained to be manager of the expanding BAC physical plant.

New Thesis Program Policy

The Thesis Program, under the able direction of Robert (Bob) Augustine, adopted a new pass/fail policy, the criteria for which was published in a revised Thesis handbook. The scoring was modeled after the four-point scoring system already in use for portfolio and progress reviews, as well as Work Curriculum credit determination. As a concluding project for a bachelor's degree, the BAC had traditionally placed emphasis on the advanced expectation that such studies always reflected one's position at work, and the need to perform at a satisfactory level ... at the very least at a graduate level 3 ("average," or "satisfactory"). The reality of gaining a degree and very shortly after being eligible for the licensure exam afforded an attractive, unique, value-added aspect to the BAC bachelors as a first professional degree.

At the 1991 Commencement, again held in the Berklee Performance Center, 42 graduates (including 11 women) were awarded BArch degrees, and 5 (including 4 women) received Interior Design certificates. BSA President Richard Bertman, FAIA, was the featured speaker.

General Assembly

On September 11, the Honors and Awards Committee held its annual assembly in Cascieri Hall, with a program dedicated to faculty commendations, scholarships, awards and class prizes, and presentation of Dean's List certificates. Douglas Sacra headed a list that contained 45 names in all. A total of 17 faculty were honored for ten years (or more) of service, including 10 from the Work Curriculum Committee and 7 from the Thesis Committee.

Robert Pahl won the Ames Scholarship, and Jeff Kagermeier won the BSA Scholarship.

1992 Barcelona hosts Summer Olympics amid notable architectural features
Completion of rounded Two International Place tower in Boston, designed by Johnson/Burgee Architects
Arkansas Governor Bill Clinton defeats President George H. W. Bush to become president

Establishing the Dean Arcangelo Cascieri Lectureship in the Humanities Series

Dean Cascieri's ninetieth birthday was celebrated on February 22 with a party in Cascieri Hall. In his honor, the BAC established an annual lectureship in his name.

"Each year the Cascieri Lectureship will provide an event that will reflect the philosophy and humanism that Dean Cascieri has brought to the BAC School of

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Architecture. Quality lectures by distinguished people from all quarters of the world, with subjects of interest to all segments of society will mark these lectures—as evenings designed to both enjoy and further the essence of the Dean's philosophy and humanism created at this unique educational institution.”³

Adjunct (Part-Time) Faculty's Portfolio Obligations

In the initial Portfolio year (1981) reviewers were drawn only from core administration. By the mid-'80s senior faculty had become involved. Even as enrollment dropped to the low 500s in the early 1990s, it was obvious that the BAC design faculty needed to understand the consequences of their instruction, through the Portfolio review process. Beginning in 1992, all studio faculty were expected to participate in Portfolio reviews. Administering this required faculty activity has remained a continuing challenge.

Frank Gehry Lectures at the BAC

Thanks to the efforts of staff member Jackie Hirsty, architect Frank Gehry took time to speak in Cascieri Hall on the afternoon of April 23. At the time Gehry was involved in rehabilitating the former MTA headquarters building on the corner of Newbury Street and Mass. Ave. Word of his talk spread like wildfire through the BAC community, and although the event happened on fairly short notice, the place was packed. Gehry demonstrated his passion for his work and candidly assessed his lengthy search for the means to match the quest. Le Corbusier's statement that “creation is a patient search” might be said to describe Gehry's life experience and his approach to (if not his style of) making things.

Remembering Leon E. Bailey

At a memorial service held at the Center on May 17, his many friends and colleagues met to honor and celebrate the life of Leon E. Bailey. Family members and friends offered their thoughts, and there was a musical tribute sung by the Apollo Club of Boston (conducted by Florence Dunn). Edward Bailey accepted a BAC Distinguished Service Award on behalf of his late father. The award was presented by Herb Glassman, AIA, chair of the BAC Honors & Awards Committee, who had been Leon Bailey's friend and colleague for decades.

The assembly then adjourned to the sixth floor library, where Andrew (Andy) Filoso of the Alumni Association conducted the dedication of the Leon E. Bailey Reading Room. Leon was a former World War II African-American artillery officer who saw action in Italy. He was also a long-time BAC Library Committee chair.

Annual AIA Convention Held in Boston

The annual American Institute of Architects' national convention was held in Boston, June 18-23. There were a number of BAC-related events held in conjunction with this large design gathering: the BAC annual meeting on June 16, a BAC-sponsored conference on the 18th, a reunion reception on the 19th, and an art auction the 21st. Seminars on sustainable energy were also conducted at this time.

BAC Hosts Alternative Architectural Education (AAE) Conference

Through its Work Curriculum staff and faculty, the BAC created a one-day conference as a piggyback event during the AIA convention in Boston. The conference theme was intended to create a unique forum for focusing on the state of alternative architectural education in the United States. The AAE Conference was structured along the lines of a New England town meeting, where several members reported on the activities in their districts as relating to the larger community, with "action votes" to be taken up at the end of the proceedings.

The AAE conference attracted about three dozen participants. This was probably the first-ever conference with a theme exclusively devoted to alternative architectural design education and opportunities. It also began preparing leadership in the participants' schools for downstream involvement in such things as the Boyer Report, IDP Implementation, and the conversion of architectural education to the graduate model ... as the latter began to come to the fore toward the end of the decade.

AIA Code of Ethics and Professional Conduct: Cannon V

With the adoption of an updated AIA Code of Ethics and Professional Conduct (most especially Cannon V and E.S. 5.I.) the profession of architecture addressed the professional environment and internship conditions as follows: "members should provide their associates and employees with a suitable working environment, compensate them fairly and facilitate their professional development."

Representing the profession of architecture, the AIA made clear its support of the Intern Development Program (IDP) and its responsibility for mentoring the next generation as a requirement of proper, ethical conduct. By the beginning of the twenty-first century, virtually all states required IDP as a condition for Architectural Registration Exam (ARE) eligibility.

The Dean's First Attempt to Retire

Dean Arcangelo Cascieri offered his resignation to the BAC board, citing "age and the need for someone with energy and ideas that could be brought to the job." The board listened, then politely but firmly refused his offer to step down.



Dean Arcangelo Cascieri, ca. 1930. Cascieri was made a Fellow of the American Institute of Architects in 1961.
(Photograph by Soleri, BAC Archives)

NEASC Visit

The New England Association of Schools and Colleges made another preliminary visit to the BAC, continuing a process leading toward achieving full-term accreditation. According to the NEASC exit review paperwork, governance and planning remained major areas for improvement; there was “progress but the system was not completed.”

Arcangelo's Beehive and the Buzz of Creative Energy

My life would be quite different if it had not been shaped and informed by the BAC experience. When I first learned of the Center I was nearing completion of a 2-year Associates Degree with a major in Architectural Engineering Technology. In that degree program I learned many technical skills pertaining to buildings. I arrived at the BAC with a mixture of fascination and fear . . . the buzz of creative energy around “Arcangelo’s beehive” was palpable and compelling. It forced me to engage. The Center taught me to breathe life (spirit) into whatever I created. I also learned that by being thorough in my design exploration and expression, a proposal once built should exceed its creator’s vision. I remain grateful to the BAC for helping me cultivate my talent to its full capabilities.

My career as I know it would not have been possible without the BAC. A college education wasn’t within my means. I became a self-supporting adult upon graduation from high school. My parents observed that “life will be what you make it” as they sent me on my way. No one in our family (before my sister and myself) had attended college. Given the circumstances, it was challenging to start out at age 17 charting a course for your adulthood, with little parental involvement and no financial resources beyond what you could earn. Yet, it was necessary.

Coming to Boston and the Center I discovered a school that opened its doors to all, a place where perseverance, commitment, apprenticeship, and immersion were available if you join in and hold your ground. Not only did the BAC offer a most successful way of training designers in a complex field of study, it was/is open inclusively to admit all who hear its call and hunger for its influence on their growth.

Currently, I have many demands for my time and energies . . . as a practicing design professional, an adjunct professor, and a mother. Yet four years ago I offered myself as a candidate for the Alumni Board, and was elected. This past year I was re-elected for a second term. It is a two-hour commute from my home in New Hampshire to the BAC, but that doesn't deter nor limit my involvement in participating as a Director.

I've traveled to board meetings in blinding snowstorms after a long day at work. From time to time this level of drama does occur, given the nature of New England weather. Yet I remain faithful because for me . . . the rewarding life I know as a designer was a gift passed on to me from those who came before me, mentors who lived their lives, year by year building and empowering the place we know as the BAC. To the college I remain at your service, with pleasure.

KAREN L. SCHACHT, BARCH 1992, AND MEMBER BAC ALUMNI BOARD

Dr. Warren Wake Joins the BAC as Director of Media and Academic Computing

Less than two years after the BAC Education Committee formed a computer sub-committee, a director of Media and Academic Computing was hired to help the institution address the information tsunami that, to a certain extent, continues to wash over us all.

Dr. Warren Wake arrived in 1992 to provide both direction and mission support to the emerging technologies area that the Center was required to offer to all its degree candidates if they were to be successful in practice. In addition, the new technology tools fostered progressive exploration of design and the design fields in a constructive and innovative fashion.

Among his several accomplishments, Dr. Wake managed to publish two issues of a revised *BAC Journal* in an attempt to launch a periodic publication that aimed at exploring design-related research, especially of an applied nature.

BAC Field Trials of the Computerized ARE

Also in 1992, as coordinated by the Work Curriculum director and staff, the BAC hosted Educational Testing Services (ETS) from Princeton, New Jersey, which conducted one of the first field trials of a new computerized version of the Architectural Registration Exam (ARE), with volunteers drawn from three BAC user groups: students at the halfway point in degree studies; graduates or near-grads (with licensure pending); and licensed practicing professionals. In all, 34 individuals (including the narrator) participated in the trials. Eventually ETS field-testing confirmed that the NCARB could and should adopt a computerized version of the ARE, and it did.

Profile of the BAC Staff: 38 Folks Working Toward One Objective

New BAC staff members included Diane Sparrow (office coordinator) and Jackie Hirsty (Student Affairs director). Mark Poklemba became the BAC registrar.

In July, at the beginning of fiscal year 1992-93, the BAC staff (including two part-time student advisors and one "Wood Studio" instructor available 25 hours per week) were based at 320-322 Newbury Street. Of a total of 38 individuals working at the Center then, two (Russ Giacoppo and Susan Lewis) remain in 2010. Exactly half of the staff members listed in 1992-93 were women.

As of February 9, 2010 (18 years later), a total of 127 individuals (in all categories) worked at the BAC. A total of 61 were women.

At the 1992 BAC Commencement, held at the Berklee Performance Center, 48 graduates received their degrees or certificates. Of these, 43 earned BArch degrees (6 of them women), while 5 women earned their Interior Design certificates. BSA President M. David Lee, FAIA, delivered the address to the graduates.

Gary Mendoza won the Ames Scholarship, and Scott Thomson won the BSA Scholarship.

1993	World Trade Center bombing
	Holocaust Museum opens in Washington, DC
	U. S. Green Building Council founded
	Bosnian War begins
	European Union formally established from former European Communities
	NAFTA (North American Free Trade Agreement) approved
	World Health Organization declares that tuberculosis remains a threat to mankind, and could become incurable if efforts are not increased to control this disease

First Annual Cascieri Lecture

On February 26, 1993, H. Morse Payne, FAIA, delivered the first lecture in the Cascieri Lectureship in the Humanities series, "Urban Design in Seventeenth-Century New England," in Cascieri Hall, to a packed audience.

BAC Student Transcript Modified

As a result of a successful NAAB reaccreditation visit in 1992, the BAC registrar began to systematically record both academic and practice credit on the students' all-school transcript. This change in administrative policy was in response to NAAB, and to the need of BAC degree candidates to meet certain financial aid criteria that confirmed full-time student status. The improved transcript finally became a more educational advisors document, rather than just an academic record, while it also



Andy Filoso and H. Morse Payne at the inaugural Cascieri Lecture, "Urban Design in 17th Century New England," 1993. Andy Filoso was a driving force behind the Cascieri Lectureship and served as the first Chair of the committee. (Photographer unknown, BAC Archives)

recorded IDP and IDEP internship credit earned via Contract Learning, under the Practice Component of degree studies.

Way Past the Comfort Zone

I learned from legends. During the late 1980s and early 1990s, BAC students were blessed with the irrepressible spirit of Dan Schafer, Paul Marx, Christine Harvey, Mark Brus, and Arcangelo Cascieri. There was power in these people, the kind of power that made us push ourselves way past the comfort zone. Each of them cared passionately about truth and the world around them. None of them had any tolerance for pride or ego.

Looking back at the universal principles I learned in architecture school, each can be attributed to one of these people. Dan Schafer taught us that good design is invisible; when something is well-designed for its environment, it will look like it's always been there. Christine Harvey showed us that if you truly understand the problem, the solution will design itself. Paul Marx imparted the poetry of the past; Marc Brus was the archetype of life-long-learning; and Arcangelo Cascieri and his wife Eda embodied the concept of service with humanity and grace. Your greatest worth is in the area where you can claim no ownership," Louis Kahn lectured, "and the part that you do that doesn't belong to you is the most precious. It's general commonality that belongs to everybody."

Those were the truly memorable things I learned at the BAC, the things that matter.

ELISABETH CARR-JONES, BARCH 1993 AND CO-CHAIR, BOARD OF
OVERSEERS, PRESIDENT OF CARR-JONES INC. ARLINGTON, MA

In July, BAC staff held its first meeting to discuss setting up a central, unified, and useful information system that was to be computer-based, although some questions raised at this meeting were viewed as "premature."

First Interior Design Degree Candidates Arrive

On August 17, a total of nine entering interior design degree candidates met with program director Faith Baum and the Work Curriculum director in the fireplace lounge at 322 Newbury Street. Following a brief orientation by staff, the session focused on concurrent studies. New BAC educational ground was being broken.

"Invitation to Work" Brochure

The Work Curriculum faculty and staff issued a brochure aimed at BAC students who were either seeking credit employment or were contemplating moving to another firm. It was the first such dedicated publication of its kind, and generally welcomed at a moment when there was a dearth of credit employment opportunities.

Search Seminars

Two members of the Work Curriculum administrative faculty offered seminars during the fall semester, specifically aimed at those actively seeking credit employment. Long-time faculty member and past chair Carl Franceschi was one speaker, while Eugene (Gene) Lambert, an engineer, also offered thoughts on searching for a related learning position. Carl very simply and clearly stated: "From my perspective as an employer (DRA in Newton Centre) it is clear that the BAC 'difference' provides a recognizable value to our firm. The concurrent work/learning form of education results in a student/employee with valuable skills, a realistic appreciation for the design process and an enthusiastic attitude that includes approaching every task as a learning opportunity. BAC schedule rigors instills a personal discipline and consciousness that is (also) valuable in the workplace."⁴

The *Walden* Assignments

During the 1990s, in his role as Work Curriculum director, the narrator worked to enhance BAC student orientation to the Center and to the demands of the program. It was based on a collegiate strategy of requiring that each candidate, near the beginning of their studies, read a book and report on that reading. Henry Thoreau's *Walden* became the subject of a required one-page paper, hand-lettered, and a personal reflection focused on a selected Thoreau quotation of choice.



Elisabeth Carr-Jones, BArch 1993, and Mary Silveria, AIA, BArch 1989, Commencement 2003. In the background left is Karen Nelson, Head of the School of Architecture, 2012-. (Photographer unknown, BAC Archives)

BAC Farmers versus Cowmen

A very heated and acrimonious dispute developed between the BAC administration and the BAC board, one that would have a long-term impact on the Center and its governance. As a *Boston Globe* correspondent put it, “will the farmer and cowman now be friends?” At issue was “institutional vision” and who was to be in charge of managing it.⁵

The Growth of BAC Student Dependence on Financial Aid

At the end of 1993, a total of 254 BAC students (47 percent of all enrolled) were served by financial aid, including 73 percent by loans and 27 percent in outright grants. A total of \$714,663 was dispensed in all. This would be the last year (through the present) when less than half of all enrolled students received some form of financial aid.

Snapshot of the Graduating Class of 1993

The 1993 Commencement found 46 BArch degree recipients (10 of whom were women), and 4 Interior Design certificate recipients (3 of whom were women). On average, they had devoted almost 15 semesters (7.28 years) to their BAC degree studies. They averaged 2.8 years of prior college. During their BAC experience, each was employed on average by 3.5 firms, totaling 133 in architecture and 33 in related credit settings. Seventeen (34 percent) had prior college degrees, while two (4 percent) came directly from high school. The majority of them were almost immediately eligible for the Architectural Registration Examination (ARE).

The BAC Director of Architecture Curt Lamb delivered the address to the graduates.

Scott Thomson won the Ames Scholarship, and William McBarron won the BSA Scholarship.



Bernard L. Goba, AIA, (BArch 1969). Bernie Goba has been a longtime member of the BAC community including serving as chair of the BAC board, 1992-95. He also served on the Cascieri Lectureship Committee. This image was probably taken ca. 1995. (Photographer unknown, BAC Archives)

1994 Biosphere 2 second mission aborted after six months
Channel Tunnel under the English Channel between England and France opens
Netscape Navigator first released

Second Cascieri Lecture

Moshe Safdie, the noted Cambridge architect, educator, and urban planner (and 1984 BAC Commencement speaker), offered a Cascieri presentation titled “Language and Ethics in Architecture” before a packed-to-capacity Cascieri Hall audience.

William (Bill) Nast Honored

At a reception on August 31 in the Atelier Lounge, William (Bill) Nast, AIA, was honored for his 70 years of service to the BAC. Bill’s devotion to the Club/Center was famous, and his drafting and freehand drawing skills courses were a notable contribution to the critical graphic-language development of BAC students. As an instructor he mentored several generations of students, while his warm personality was marked by a clear, soft-spoken style of informing humor that was as valued as his graphic abilities. He inspired by example, and his Nast Awards program provided encouragement and financial reward for many students. Bill Nast was truly a lifelong friend of the BAC.

Carnegie Foundation “Boyer Report” Data-Gathering Effort Begins at the BAC

“Boyer Report” co-author Lee Mitgang visited the BAC on March 4-6 as his first stop on a tour of several schools to be interviewed in an attempt to complete work begun by Ernest Boyer, who had passed away during their investigations of American architectural education. When published, the “Boyer Report” would have a significant influence on design education at mid-decade and beyond.

The Boston Globe, NEASC, and Institutional Growth Pains

BAC Board Chair Bernard (Bernie) Goba and BAC President George Terrien both received copies of a letter sent by New England Association of Schools and Colleges

Director Charles M. Cook to the arts editor of the *Boston Globe* dated June 24. Mr. Cook referred to a *Globe* article on the BAC titled "BAC Upstarts Loosen the Old Guard's Grip," refuting the article's claim that the BAC was on probation and in danger of losing its accreditation. Mr. Cook continued: "This is not true. The BAC is not on probation, rather the Commission on Institutions of Higher Education has asked the Center to show cause why it should not be placed on probation, a very different circumstance. Show-cause is a procedural step"

"The institution has been asked to submit a report in the spring of 1995 at which time the commission will review the situation at the BAC."⁶

1994 BAC Visiting Committee Report to the Board

Chaired by architect Barbara Kapp, the BAC Visiting Committee proposed an agenda that focused on governance, long-range planning, finances, volunteerism, and student services. The committee also expressed approval for the direction taken by the BArch and MArch degrees.

Single-Issue Revival of a BAC Journal

In a collaborative volunteer effort by students and alumni, a BAC journal appeared in 1994 under the title <*Theory/Praxis*>, which embodied "the shifting voice between practitioner and student." The Center's curriculum was identified as "simultaneous professional practice and academic study, which provides the context in which those who are at once both students and practitioners, teachers and professionals, investigated architecture through the critical lenses of the academy and the field."

Introduction to <*Theory/Praxis*>

At times there is a chance, amidst the activity, to almost see the whole at once. It is a bit like the imaginary view in the Richard Haas' trompe l'oeil mural on the Center's west wall. Yet it is also like a plummet. You start at the top and descend.

Books surmount the concrete frame. Library stacks and tables, on the sixth floor, circumscribe and fix the high-ceilinged reading room. The Memorial Library, at the periphery, lined with aged tomes behind glass, is a relic space and meeting room, transferred from the Center's former quarters. Students and faculty enter and gather in the main library, studying, and speaking softly. Footfalls down the concrete stair bring you to the fifth floor, the principal studio floor. You look in on the thesis students, and wind around through the evening's studios, seeing students and faculty, stopping and listening to the interchanges; moving from one arena of ideas to another. Then, down again, to four, where seminars and computer classes are meeting, and pixels form the stairs amid the sound of keystrokes.

If you strike the rails in the stair wells with the heel of your hand, they sound against the concrete wall like bells almost too deep to hear. The third floor's big classrooms and studio gather the students of physics and structures and drawing and design. Cascieri Hall, on two, holds within its concrete enclosure, the large lecture classes. Thesis presentations are going on nearby, and a studio's work is pinned up in the hall. You look over the bridge edge into the lobby exhibition space, perhaps a show of thesis work; the lobby visually transparent to the street. Gradually seeping through now, almost like water soaking in, you get below ground, where a shanty-town of partitions and parallel rules hold forth, with Back Bay bricks fast against earth; and where an old coal chute gapes black.

The program begins with learning to unlearn, shedding; learning to see again as a maker, not taking the given for granted; learning, as Wright said, to do more than look at things; to think abstractly, to analyze, applying all the senses. Knowledge, skills, and awareness, each in their turn, move the student forward; analysis and synthesis loosening and tightening in a cadence of searching and seeing.

Inside and outside speak to each other in the BAC's conjoining of Architecture and Interior Design Programs. They share the Foundation years and then branch according to their disciplinary needs, yet always with the potential to cross, and thereby enrich. The middle years are more open, academic options mixing with requirements, allowing and encouraging the emergence of an individual's sense of direction, generally and professionally, as the responsibilities and opportunities of the daytime grow apace.

The days bring students to the workplaces, their daytime studios. Sometimes they join the struggle of makers, in the world, with all its exigencies, engaging ideas' actualization. They know they are becoming these people, or hoping to exceed them, as they work among them. Other days they might learn "how things are done," only to study and critique the doing and posit the undoing; getting at how things might be done, during the night. A tidal ebb and flow of conversation and critique, absorption and speculation. Learning by day and by night over years of hard long-distance running.

The student's thesis occupies much of the last year with its intensive focus, giving voice to direction, testing premise through vehicle, idea through technique, and inquiry against result. The thesis celebrates ideation as manifest in proposals for built form. It seeks to bridge the tangibility of making things in the world with the ethereality of the intentions behind thoughts. There the strands of professional and general education can wind with the curriculum of academy and workplace.

EYTAN FICHMAN, BARCH 1982, FORMER STAFF AND FACULTY

Peace Corps Service in the South Pacific

Based on his multicultural skills, BAC student Antonio (Tony) Pina (BArch 2001) took a two-year leave-of-absence from his degree studies when he was selected for a Peace Corps position with the island Republic of Vanuatu. Under the dual supervision of the Ministry of Education and the Ministry of Public Works, he was assigned to a rural secondary school built by the World Bank in 1993. He developed a more practical and flexible program of industrial arts, working with both English and French speakers. He introduced drafting, design, technology-based construction, and the concept of maintenance. He completed two small student-led community projects: production of furniture for the school library and construction of a large, permanent bread oven. Tony also visited other schools on a number of Vanuatu islands, and he wrote a national proposal for a project-based curriculum that was adopted in November 1995. He worked as direct assistant to the project architect at four schools, each on its own island, while he ran seminars on specialized areas of construction. As he learned, he shared.

At the 1994 Commencement in the Berklee Performance Center, a total of 46 graduates received their degrees or certificates from the BAC. This included 42 degrees in architecture (9 to women) and four certificates in Interior Design (3 to women). BSA President Elizabeth Ericson, AIA, delivered the address to the graduates.

Elisabeth Carr-Jones won the Ames Scholarship, and Lisa Schmidt won the BSA Scholarship.

1995 WTO (World Trade Organization) established
Oklahoma City Bombing, 168 die as Timothy McVeigh blows up Alfred P. Murrah Federal Building
TD Garden, designed by Ellerbe Becket, completed to replace Boston Garden
X Prize Foundation established to manage competitions for radical technological breakthroughs for the benefit of humanity
Toy Story, the first full-length computer-animated film, released
Rock-and-Roll Hall of Fame, designed by I. M. Pei, opens on Cleveland waterfront

BAC Development Committee: Alive and Active

The BAC Development Committee—under the capable and energetic leadership of Peter Steffian, FAIA—undertook a full response to the financial concerns of the Visiting Committee. Getting the institution back in the black meant mounting a careful campaign aimed first at “friend-raising,” followed by fundraising. Peter and his committee sent out mailings to over 4,000 regionally based architects and allied professionals in May, and less than one month later reported that over \$23,000 had been raised for the Annual Fund.

The college is fortunate to have had the energetic and on-going support of Peter, whose experience as a principal of the firm of Steffian/Bradley is complemented by his long-time commitment and contributions to organizations such as NCARB, the AIA, and the BAC.

The Dean Tries again to Retire, This Time Successfully

As he had in 1992, Dean Cascieri again offered the board his resignation, this time pleading that health issues made it increasingly difficult for him to continue in his capacity as dean. The board regretfully accepted his offer, and he became BAC dean emeritus.

Third Cascieri Lecture

Boston public radio and media personality Christopher Lydon spoke to a packed Cascieri Lecture audience on "The Jane Jacobs Connection: City Design and Citizen Reality in Boston." In her 1961 book, *The Death and Life of Great American Cities*, Jacobs had been critical of the redevelopment of Boston's West End.

NEASC Memorandum and the "Institutionalizing of Improvement"

The Commission on Higher Education of the New England Association of Schools and Colleges voted to remove the "show-cause" status from the accreditation of the Center. The NEASC commended the Center for its progress and identified the need for ongoing effort.

What's in a Name

After 20 years, the Work Curriculum program—at the urging of people like Irving Salsberg—changed its name to Practice Curriculum to further clarify the credit and curricular role of the experiential or laboratory portion of the BAC's concurrent educational method.

In 1995, Warren Wake was joined by Diego Matho, who started as Information Center specialist. Matthew Linton came in 1997 as Media manager. In 1998 Diego was advanced to manager of CADD Curriculum. Tom Stankowicz joined the staff in 2000, as the new director of Media. At this time Andrea Levy came to serve as coordinator of Media Services.

Design Computing at the BAC

A snapshot of faculty growth through the years in Design Computing is as follows:

1994 15 faculty offered and taught 45 sections

2004 20 faculty offered and taught 95 sections

2008 30 faculty taught 145 sections (counting all tech/media)

From the early-to-mid 1990s the implementation of technology at the BAC grew from educational applications to a broader utilization across the institution and its administration. In the early '90s most of the technology was concentrated on the fourth floor computing teaching labs at 320 Newbury Street, comprising some thirty computers. Of these, most were Apples, while there were two labs with DOS-based PCs, plus printers (no plotters) and a server in each lab.

DIEGO MATHO, DIRECTOR OF DESIGN COMPUTING

At the 1995 Commencement at the Berklee Performance Center, 46 graduates received degrees in Architecture, of whom 14 were women. In addition, 4 received certificates in Interior Design, 3 of whom were women. BSA President Edward Tsoi, AIA, delivered the address to the graduates.

Patricia Anahory Silva won the Ames Scholarship, and Julia O'Grady won the BSA Scholarship.

1996 Birth of Dolly the sheep, the first cloned mammal
President Bill Clinton reelected as he defeats Republican Bob Dole
General Motors introduces EV1, the first modern electric automobile

Fourth Cascieri Lecture

Former BAC Board member Robert Campbell and former BAC staff member Peter Vanderwarker presented an illustrated lecture based on their book, *Cityscapes of Boston*. Peter's photographs, taken at/near the station-point of earlier views, captured the audience's attention through their then-and-now photo comparisons.

At the annual meeting, the BAC By-Laws and Constitution were amended to clarify division of the membership and the number and nature of board members. Advisory work included a review of several other institutions that had recently gone through a make-over of their boards and the functional relationship between board responsibility and that of the school's administration. It was observed that "the coming year would prove to be significant in clarifying the division of such responsibilities at the BAC."

Another BAC President from Maine

Dr. William R. (Bill) Dill arrived to start a one-year interim presidency, covering the 1996-97 educational year. With a background in higher education and prior service as president of Babson College, he brought a unique set of experiences to the Center challenge, and he was not shy about energetically and enthusiastically trying to make a difference in the short time period of authority allotted to him. Dill's service coincided with a mutation of the BAC board structure, and—most importantly—the governance framework upon which the mission of the Center itself was founded. To his credit, the interim president quickly came to understand all this, and through his initiative much was accomplished in a relatively short period of time.

Changing Responsibilities, As Seen in a Nutshell

During seven years (1990-96) the Center had four presidents (Spring, Steffian, Terrien, and Dill); experienced a severe recession; launched a degree program in Interior Design; and began preparing to offer masters degrees. But perhaps the most significant change of all was the one resulting in structural modification of the functional responsibilities of the BAC board and the Center's administration.

A sharpened focus on institutional obligations to new authorizing agents in higher education (NEASC, NAAB and FIDER) now firmly replaced those formerly owed to the local design professions. The stage was set for the next administration.

At the 1996 Commencement at the Berklee Performance Center, 57 graduates received BArch degrees, of whom 14 were women. BSA President Elizabeth Padjen, FAIA, delivered the address to the graduates.

Lisa Schmidt won the Ames Scholarship, and Lola Vogt won the BSA Scholarship.

The Center's Evolving Emphasis on Diversity

"Aesthetic qualities are important in science, and necessary, I think, for great science."

Roger Penrose, British mathematician and theorist

1997 New England Patriots lose to Green Bay Packers in Super Bowl XXXI
Completion of Getty Center in Los Angeles, designed by Richard Meier
Completion of Guggenheim Museum in Bilbao, Spain, designed by Frank Gehry
Harry Potter and the Philosopher's Stone first published in London
F. W. Woolworth Company closes its stores after 117 years of business
USS *Constitution* sets sail in Boston Harbor on the 200th anniversary of her launch
Britain's Princess Diana tragically dies in a Paris automobile accident

From the Global to the Local: One Person Can Make a Difference

Back in 1967, Dean Arcangelo Cascieri was asked to write an essay to be included in the *Centennial History of the Boston Society of Architects* (BSA). In it, he observed: "the road to wide acceptance of the (BAC) concurrent educational method [lies] in more clearly articulating the content and knowledge-transfer mentoring of office-based learning that forms the working day of our students. [When that can be accomplished] we will take our rightful place among the better schools."¹

The narrator firmly believes that Dean Cascieri's effort to advance the BAC education program was also based in good part on his commitment to the larger definition of "faculty," i.e., all the members of a profession. The Dean believed that it was the Center's duty to try to facilitate any and all enrichment opportunities for young, future designers, as they learned to move from a natural, initial focus on *me*, to the larger *we*.

Dean Arcangelo Cascieri (1902-1997)

The BAC community was deeply saddened when the Dean left this world on Tuesday January 14, at about 7:00 a.m. in his sleep, surrounded by his family at his home in Lexington. Later that afternoon there was a new-student orientation and pre-

registration at the BAC, as life went on normally at the school, just as he would have wished. The Dean—who started as a student in 1922 and was continuously involved with the place, in one capacity or another, for 75 years—was truly the BAC's "member pro tempore."

ON VALUES

The world which is steeped
in materialistic values is in need
of spiritual ones before it can lift
itself from the pits of War and destruction
of Human life. This establishing of
Spiritual Values can only be brought about by
Education. Violence breeds more violence.²

ARCANGELO CASCIERI

January to June: Graduation Reception for January Graduates

On January 29, a Cascieri Hall reception was held for 17 mid-year BAC graduates, 16 in Architecture and one in Interior Design. Laurie Soave was the lone woman January grad, while Jon-Paul Lussier was the first-ever Interior Design degree recipient. Guest speakers for this event were interim BAC President William Dill, Thesis Committee Chair David Hancock, and BAC Board Chair Fred Noyes.

Practice Magazine Gets its Start

Announced as "a publication by the Boston Architectural Center for the Design Community," the BAC launched an eight-page black-and-white newsletter. Editor Emily Marble gave *Practice* its name, and the first issue appeared in the winter of 1997 with a lead article featuring the "BAC at the Cambridge design firm of Symmes, Maini & McKee." From modest newsletter beginnings, *Practice* magazine grew to a 64-page, five-color publication with in-depth features, published by Director of External and Government Relations Janet Oberto.

Bill Dill: A Devoted Hockey Fan

Before turning over his interim presidential duties at the end of June 1997, William Dill distributed a number of commemorative hockey pucks to board and staff members, memorializing three BAC accomplishment realms during his interim presidency. The narrator donated his puck to the BAC Archives, which featured the following inscription:

I'm a
TRIPLE HAT TRICK
year survivor
Terrien/Dill/Landmark
HECC/NEASC/NAAB
Bachelors/Masters/CE
(1996-97)

Dr. Dill's unusual choice of a souvenir puck to celebrate what was a very busy interim year was both appropriate and ironic. Action along the boards, face-offs, some "skate-to-skate" fore-checking, and certainly goal scoring all formed a significant part of this remarkable year in the life of the Boston Architectural Center, as William Dill puckishly reminded us.

New Scholarships and Endowments established during 1996-97

1. The Adeline Graves Fournier Scholarship
2. Presidential Dowry
3. IIDA Scholarship
4. Knoll Scholarship
5. Cascieri Lectureship in the Humanities Endowment Fund

Initial BAC Interior Design Degree Recipient

I entered the BAC believing that in order to be of maximum service to God and Man it was important to put myself in the best position to give back to society. My Dad saw humanity as one big family, with everyone needing to contribute. I recall one of my first meetings at the school (the BAC was not yet a College) and a discussion with the Work Curriculum director about the built environment. He asked "where do you see yourself in the future?" and "where are you now?" With these right questions asked, I enrolled.

In the Bachelor of Architecture program I completed about 8 semesters of work, earning a Pella Prize and a Travelling Scholarship to Europe along the way. But a moral dilemma developed. My Practice Curriculum was entirely focused on Interior Design and Interior Architecture. I was not becoming an Architect. My life path was leading me one way . . . to the new Bachelor of Interior Design program.

My first reaction to changing programs was "fear." Why should I change now? What was honest, courageous and ultimately "true"? The answer was "what can I give the world?" not "what can I take from it?" I became the first BAC Bachelor of Interior Design candidate to graduate, in January of 1997, the month the Dean died. Now, I serve as a faculty member of the BAC Practice Component. I've



Three presidents: George Terrien (1991-96), Bill Dill (1996-97) and Ted Landsmark (1997-), ca. 2000. (Photographer unknown, BAC Archives)

become certified, registered, and licensed as an Interior Designer. I ran my own firm (in Florida) and now, I'm free, while the journey continues.³

JON-PAUL LUSSIER, BID, 1997

Fifth Cascieri Lecture

Robert Brown delivered the fifth Cascieri Lecture, "Teaching Artists; Artists Teaching."

At the 1997 Commencement, 53 graduates (January and June combined) received their degrees, 51 in Architecture (16 of them women), and 2 men who were awarded the first-ever BID degrees in Interior Design. BSA President James Lawler, AIA, delivered the address to the graduates.

Giancarlo Del Vita won the Ames Scholarship, and Aaron Follett won the BSA Scholarship.

Ted Landsmark Arrives as New BAC President

From a group of four finalists, Theodore C. (Ted) Landsmark was selected as the fifth president of the BAC. Devoted to architecture since his childhood days in East Harlem, New York, he had earned his law degree and Master of Environmental Design at Yale in 1973. He later remarked:

I arrived at the BAC after working as an administrator and faculty member at the Massachusetts College of Art, MIT, UMass Boston, Harvard, and Yale. I was happy to return to the academic world after nearly a decade in Boston's Mayor's Office working on youth violence reduction, public education, and preventive health matters. The BAC was on the cusp of a major transformation from being perceived as a small, local, "work-study" path into architecture, into its position as a multidisciplinary, thoroughly accredited, pedagogically innovative, and globally recognized independent professional design college. I arrived as president knowing the

inherent challenges of bringing expanded visioning into a tradition-based institution providing volunteer faculty assisting open-admissions students find their ways into varied design careers. I understood that strong commitments and high energy from these practitioner faculty, and emerging competition for other educational sources, could combine to transform the BAC into a diverse learning community focused predominantly on successful student achievement and urban public service.

BAC Development set a giving goal of \$200,000 for 1997-98, announced at a breakfast outreach meeting. New initiatives included: The *Practice* newsletter, a planned-giving program, and alumni outreach.

Some Reflections from the Shores of Lake Erie

During my four years of service (after arriving in the fall of 1997 as BAC Director of Interior Design) my department grew from 20 to over 80 students.

I was fortunate enough to see the first class of MID students graduate. I tried to maintain an open door policy—to encourage my undergraduate and graduate students and to build a sense of ID. community within the larger BAC community.

*I also sought out as faculty individuals with outstanding professional expertise and academic excellence. We created an end-of-the-year show (*Shaping the Interior*) that highlighted both academic and practice work from each student. With BAC Director of Computer Studies [Dr. Warren Wake] we created a “paperless studio” that energetically explored complementary physical and digital space. I served concurrently as director of BAC Visual Studies, a role that allowed me to work at the intersection of interior design and architectural studies. I established a Paris Study-Abroad program (*Paris Inside and Out*). During my four summers in Paris, I had the privilege—and joy—of introducing many BAC students to great works of French interior design and architecture.*

When I first came to the BAC, I was curious about how an alternative program could deliver a strong interior design and architectural education. By the time I left Boston, I had modified my entire outlook on design education, coming to appreciate the need for even more alternatives, by recognizing that people have different learning styles, different life experiences and different personal responsibilities. I now strongly advocate for educational alternatives in my role as an adjunct faculty member at Case Western Reserve in Cleveland, Ohio. I feel this attitude also extends to my own design practice, as a way to be more inclusive—and to bring more voices to the world of interior design and architecture.”

SALLY LEVINE, AIA, ASID

Fall 1997 Launch of MArch and MID Degree Programs

An 11-page strategic planning questionnaire was distributed to BAC members for their insights, as master's degree programs in both Architecture and Interior Design were offered for the first time in September. This paralleled an emerging trend of conversion to graduate studies in design schools across the United States and Canada. The BAC graduate options in Architecture and Interior Design were well received, so much so that just 12 years later—as measured at BAC Commencement in May 2009—62 out of a total of 100 graduates received either MArch (48) or MID (14) degrees.

1997 BAC Visiting Committee Reports on "Issues for the Next Decade"

In 1997 the BAC convened a visiting committee that included Maurice Childs, Tony Pisani, Bill Hubbard, Martin Sokoloff, Chris Hussey, Jane Weinzapfel, Elizabeth Padjen, and Chair Henry Moss.

In October the BAC Visiting Committee presented its draft report to the BAC Board of Directors and its chair, Fred Noyes. At several points during his explanation, Henry Moss referred to Joshua (Josh) Lombard and his 1996 report, *Patterns For Success at the BAC* (which was funded through an EDCO grant). Among the recommendations were the needs (a) to foster pride in the Center's history; (b) to actively preserve its unique heritage; (c) to guard against anti-intellectual stances among BAC community members; and (d) to support the committee's belief that there needed to be real emphasis placed on design, in all its aspects. Afterwards, "several individuals expressed the general consensus of the Board that the Visiting Committee draft report really targeted issues central to the mission of the BAC—those being how the Center can best serve its students; facilitate the learning process, and create an environment that promotes intellectual development and curiosity."

1998 Completion of 1,483-foot twin Petronas Towers in Kuala Lumpur, Malaysia, designed by Cesar Pelli and Djay Cerico, and standing as the world's tallest buildings until 2004
Construction begins on International Space Station, replacing Russian Mir
Establishment of the U. S. Green Building Council's Leadership in Energy and Environmental Design (LEED) certification program
Google founded
Stories surface about an intimate relationship between President Clinton and a White House intern, and the president is impeached by the Republican-controlled House of Representatives for perjury and obstruction of justice (he is acquitted by the Senate in February 1999)



Paul Murphy, Norman Leventhal, Tad Stahl,
Peter Kuttner, Ursula Turano, Jeff Stein,
Robert Kuehn, Fred Noyes, and Bernie Goba
attending the 1998 Cascieri Lecture.
(Photographer unknown, BAC Archives)

Leasing Space at 601 Newbury Street

In the spring of 1998 the BAC began leasing studio space at 601 Newbury Street, in response to the pressure that growing enrollment and program expansion generated. Sublet from the Art Institute of Boston, the Center continued to occupy 601 through the summer of 2003.

New Design for Advanced Design Studios

Karen Nelson arrived in March as director of Advanced Architectural Studios. She developed a syllabus emphasizing stages of connection between the concept basis of design and building. In 2002 she introduced new graduate-level advanced studio offerings, which required increased expectations as to presentation of projects through emphasis on graphic, verbal, and written skills.

As a strong supporter of service-learning, Karen advocated for Community Design Center studio offerings. She stressed mentoring of new instructors, especially those learning to teach "on the job." She co-introduced (with Richard Griswold) a forum to help prepare candidates for the Portfolio review process. She also co-founded the terminology used to describe the three phases of design growth in BAC degree offerings, respectively Segment I (Foundation); Segment II (Integration); and Segment III (Synthesis).

Karen also served on the BAC Exhibition Planning Committee, where she has been a constant advocate for the exhibition of student work. She also reinvigorated several intensive studio offerings for both undergraduate and graduate students in studios that meet 10 contact hours weekly, under arrangements that include 10:00 a.m.-5:00 p.m. on Saturdays. This increase in contact time has apparently been very successful, as measured by both student satisfaction and portfolio outcomes.

Sixth Cascieri Lecture

Norman Leventhal, an MIT graduate, prominent Boston developer, and map collector, delivered the sixth Cascieri Lecture, "Boston, Past and Present." Media

personality and past Cascieri lecturer Chris Lydon facilitated a question-and-answer session that followed the lecture, when attendees exchanged with Mr. Leventhal, who had rather specific ideas about enlivening the Government Center Plaza area (which his firm had developed in the 1960s).

Most Frequently Asked Questions of Practice Curriculum ... and Some Answers

Practice issued updated informational brochures in 1998 and 1999 to address and answer the ten most frequently asked questions, based on a range of inquiries. A few of the questions dated back as far as 1978-79, when the BArch degree program first gained NAAB-accredited first professional degree standing.

Practice Faculty Reorganization

Beginning with the fall reporting period, the Practice faculty was reconstituted into six teams, each led by a senior coordinator, with an alternate. Teams averaged eight or nine faculty members each. The Practice Program's new steering group was composed of senior leaders and staff, meeting monthly to guide the program's affairs. This reorganization had as its main goal the bettering of services to the students, emphasizing "performing the music" rather than just "playing the notes." As usual, Practice faculty chair James (Jim) Boggs took the lead in promoting this new initiative.

In June the BAC released designs for a new logo.

At the 1998 Commencement in June, 58 graduates received their Bachelor's degrees, 56 in Architecture and two in Interior Design. Russ Feldman and Josh Lombard received BAC Honorary Memberships.

As part of these ceremonies, the BAC awarded a first-ever posthumous BArch degree to Walter E. Biedermann, who had recently passed away, the consequence of a congenital heart condition. Close to completion of his Thesis at the time of his death, Walter was a "gentle, intelligent, and resolute husband and father." His service-learning design proposals at the time of his death were taken up by Friends of the Stone Zoo, who contracted-out his design, resulting in creation of a permanent zoo library space.

Former BSA President Roger Goldstein, FAIA, delivered the address to the graduates.

Laurie Soave won the Ames Scholarship, and Michel Giasson won the BSA Scholarship.

In a Different Category

The simple choice to attend a school requiring concurrent work and school commits a student to a long and exhausting educational tenure. Those graduating deserve our

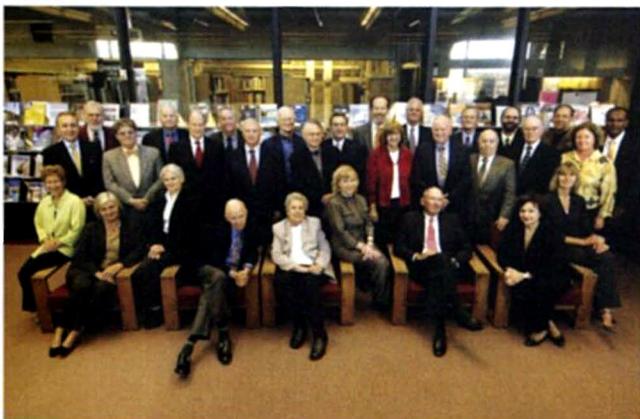
In my nearly three decades of being associated with the school, as a studio instructor, thesis advisor, practice faculty member, Overseer, committee chair, and employer, I have seen the quality of the education—and the students—increase measurably. The best of the BAC students are as good as students anywhere, and I am proud to be associated with the place.

As a practitioner, I believe that the BAC produces young architects and interior designers who are really in a different category from most other newly minted design professionals, by virtue of their ongoing involvement in practice throughout their BAC careers. I look forward to the BAC maintaining its unique place in design education.

ROGER GOLDSTEIN, FAIA, PRACTICE COMPONENT FACULTY MEMBER

Creation of the BAC Board of Overseers

On June 10, 1998, a new Board of Overseers was established. Overseers were elected and reflected a new category of BAC membership to serve as a resource for the Board of Directors. The Center's new Board of Overseers was an attempt to position the BAC for future growth as a fully endowed design school. Contributions sought from BAC members became less oriented toward dues and more toward expertise and participation. Overseers were especially seen as possible future candidates for the BAC Board of Directors, who could, by the nature of their involvement, demonstrate their interest in and readiness for leadership roles at the directors' level.



The BAC Board of
Overseers, 2007-2008.
(Copyright Liz Linder)

Where There's a Will There's a Way

When the Boston Society of Architects (BSA) moved downtown to 52 Broad Street at the end of the 1980s, it significantly changed its long-time mentorship of the BAC. Also marking the end of an era was the move of the BSA Lecture program from Cascieri Hall to the Boston Public Library. The BAC had for over a century directly benefited from its symbiotic relationship with the BSA. With the end of Boston's version of a design union, where the school component was matched by a forum provided by the BSA, the BAC had to stand on its own, with assistance from its supporting community.

Fall 1998 BAC Compensation Survey

Thanks to Practice faculty member Josh Lombard, the annual BAC Fall Practice Survey (first begun in 1985) identified a wide range of different credit positions held by BAC students while enrolled in their academic studies. Among them, the title of "drafter" included a range of variations, including "advanced drafter, assistant drafter, CADD drafter, junior drafter, senior drafter and even drafter-renderer."

Hourly wages were compiled and then expressed graphically, depending on skill level and the size of the employing firm. There was an effort to identify hiring practices by gender, as well as to track job sources for each degree sought. The role of instructing alumni was documented. Finally, the survey began an effort to map the employing firms.

1999 European Union issues the Euro as its unified currency
First circumnavigation of the earth by a hot-air balloon
Columbine High School massacre in Littleton, Colorado
U.S. women's soccer team wins FIFA Women's World Cup
Completion of Conde Nast Building, 4 Times Square in New York, designed by Fox & Fowle as a "green" skyscraper
Research in Motion introduces the BlackBerry
The 443-foot London Eye completed as the world's tallest Ferris wheel (until 2006)
Completion of the 1,053-foot Burg Al Arab hotel in Dubai, designed by Tom Wright
A scientific team reports that it had mapped virtually an entire human chromosome
Wentworth Institute of Technology (WIT) architectural program accredited by NAAB

Josh White, Tutoring, and the BAC Writing Center/Learning Resource Center

Opened in 1999, the Writing Center was the first dedicated BAC attempt to provide academic-component support for students, by placing an increased emphasis on writing. Under the leadership of Director Josh White, the Writing Center morphed

into the broader Learning Resource Center (LRC), in the fall of 2003. Until 2004, no specific tutorial space existed at the BAC, so support sessions took place in empty offices and classrooms. A new LRC facility opened in the fall of 2004 on the third floor of 320 Newbury, with a mix of spaces for individual and group tutoring.

At one level, the LRC has proven widely successful. As the accompanying chart indicates, tutoring increased from around 200 hours, total, during the then Writing Center's first year of existence, to over 2,000 hours during later years (2007-08 and 2008-09). In addition, LRC studies indicate a "BAC retention rate" of better than 60 percent for students who use the LRC—compared to the institution's approximately 25 percent overall average. But all statistics need to be understood within the larger context of concern, as is the case for the individual advising and tutoring "session counts" that follow.

Learning Resource Center Individual Session Counts, Fall 1999 through 2009

	WRITING	STRUC. I.	STRUC. 2.	MATH	PHYSICS	TOTAL
Fall '99	127	-	-	-	-	127
2000	246	-	-	-	-	246
2001	276	-	-	-	-	276
2002	381	-	-	-	-	381
2003	469	41	-	-	-	510
2004	847	27	20	42	18	954
2005	686	38	36	40	121	921
2006	679	416	100	37	143	1451
2007	787	418	94	30	184	1513
2008	782	364	70	81	204	1501
2009	886	549	163	96	274	1562*

*2009 also included additional sessions in new subjects, such as drawing, various software, and other classes which were not included in the overall subject totals, amounting to an additional 628 sessions and an extraordinarily active LRC offering a final total of 2190 sessions for the calendar year

Seventh Cascieri Lecture

Former Massachusetts governor and Democratic presidential candidate Michael Dukakis delivered the Cascieri Lecture, "The Politics of Creativity."

Remembering Paul J. Carroll (1928-1999)

Paul Carroll was an esteemed architect and the first BAC post-World War II Rotch

Travelling Fellowship winner (1954), a former partner of Sanford Greenfield, and a tireless leader and fundraiser during the construction at 320 Newbury Street. As BAC president in 1966, Carroll led the dedication ceremonies of the new building, a gala event held jointly with the BSA and featuring prominent individuals, including Governor John Volpe, Mayor John Collins, I. M. Pei, R. Buckminster Fuller, and BAC alumnus Edward Durell Stone, among others.

A Two-Part Outline History of the BAC

In the April and June 1999 issues of *BAC Centerline*, BAC Head Librarian Susan Lewis undertook the complicated subject of an outline history of the Center, titled "The First 50 Years" and "The Second 50 Years." This narrator is in her debt for citing many aspects of the complex BAC story. The college has been fortunate to have such a champion for its collections.

Over the years, Susan has successfully advocated for Library expansion and updating, while encouraging the exploration of virtual reference resources. Meanwhile, she has guided an aggressive acquisitions program designed to anticipate the reading and research needs of student, faculty, and public readers alike. Although it may appear counterintuitive, the true "foundation" of the BAC really is on the sixth floor—as ably directed by Susan.

At the 1999 Commencement, 48 candidates, including 11 women, received their BArch degrees. No Interior Design degrees were awarded this year. Susan Lewis received the BAC Medal for Distinguished Service, and Fay DeAvignon, Bernard J. Goba, and Frederick A. Stahl were awarded Honorary Memberships, the last to be so honored. BSA President-elect Michael Hicks, AIA, delivered the address to the graduates.

Aaron Follett won the Ames Scholarship, and Christopher Baglino won the BSA Scholarship.

- 2000** The Millennium arrives, as most Y2K computer systems survive
Toyota Prius introduced in U.S.
Crash of "dot-com bubble" of internet investment
Completion of EMP Museum in Seattle, designed by Frank Gehry
Completion of 844-foot, cast-in-place concrete-frame Park Tower in Chicago, designed by Lucien Lagrange
Architects as the first building in the U.S. with a tuned mass damper as part of the original design
Republican George W. Bush defeats Al Gore in a hotly contested presidential contest that is settled by the Supreme Court

Eighth Cascieri Lecture

Institute for Contemporary Art/Boston Director Jill Medvedow delivered the Cascieri Lecture, "Art in the Public Realm."

"If at First You Don't Succeed ..."

I had not attended Northeastern University very long when I realized I did not want to become an engineer. Architecture seemed like a more natural choice. So, with some reservations from my family, I left NU (it didn't have an accredited architecture school at the time) and started my education at the BAC. I had heard great things about the school. Of particular interest to me was earning credits by working in the field by day and taking classes at night. Many friends alerted me to the rigor required to be successful at the "Center," and I suppose I may have taken things for granted, at least at first.

In fact, my early BAC experience did not go well at all. First, I could not get a job in the troubled economy of the early '90s. Second, I saw my friends much less now, and third, my grades were average at best. Failing portfolio review was the final setback. I found myself frustrated, sitting across the table from the Work Curriculum director, in his modest little office on the third floor of 320 Newbury. He asked me a simple question, "Do you want to be an Architect?" From that point forward, I never looked back.

The problem was not the workload, or the instructors, or even the economy, although they all sounded like good excuses at the time. For me, it was balance. Once I learned how to manage my life and my education, it all "fell into place." I landed the perfect job with a small residential firm in the Back Bay (Grassi Design Associates) where I met Guy Grassi, a BAC grad (BArch 1981), who was an outstanding mentor. I truly enjoyed my experience there, as I was becoming more confident while finding success in the most unusual places.

STEPHEN FEIGE, BARCH 2000, BAC PRACTICE COMPONENT FACULTY

The 2000 BAC Commencement included a total of 44 graduates, of whom 8 were women, including 2 in Interior Design and 42 in Architecture. Kyle Tamar Brunel and Anne Elizabeth Sullivan became the first-ever recipients of BAC Masters of Architecture first professional degrees. Lisa Whited, IIDA, ASID, and director of the BAC Interior Design Program, was invited to deliver the Commencement address. This suspended an earlier tradition (since 1987) of having the address delivered by a BSA member, often a president or past-president.

O'Marah Practice Award

A new annual award was given this year in honor of Kevin O'Marah, long-time Thesis Committee member and chair, a fierce supporter of concurrent learning, and an employer of BAC students. Graduate Henry R. Recor was the first O'Marah recipient, receiving his award from Kevin's son, Eamon O'Marah.

Patricia Carla Anahory Silva (BArch 1995) won the Rotch Travelling Scholarship. She was the first BAC Rotch winner in 36 years.

Sandra M. Saccone won the Ames Scholarship, and Ryan Downs won the BSA Scholarship.

2001 Completion of the Philip Merrill Environmental Center in Annapolis, Maryland, considered one of the "greenest" buildings ever constructed
Completion of 383 Madison Avenue, formerly known as the Bear Stearns Building, designed with octagonal tower by David Childs
American forces invade Afghanistan to seek and destroy Al Qaeda and unseat Taliban
Enron collapses, as the largest bankruptcy (up to then) in U.S. history lost billions in pension funds

Ninth Cascieri Lecture

Jorge Silvetti, professor of Architecture at the Harvard University Graduate School of Design and principal of Machado and Silvetti Associates, delivered the Cascieri lecture, "The Pritzker Prize: A Juror's Perspective."

So-Called Practice-Oriented Education ... as Found Elsewhere in Boston

Noted for its "co-op" work-study program, Northeastern University hosted a three-day national conference focused on "understanding practice-oriented education." The conference initiated a lengthy discussion among the BAC Practice faculty, finally leading to a program name-change." "Practice Component" was adopted by faculty vote in 2003, with the intention of conveying a clearer image of the BAC design degree education (and the concurrent method) by emphasizing "for-credit" learning as something acquired in both the daytime "lab" (practice) setting and in evening "lecture" (academic) setting.

9/11 and the New Reality: The Age of Greed, Followed Closely by the Age of Fear

A surprise attack on September 11 employing four commandeered commercial aircraft resulted in the destruction of the Twin Towers at New York City's World Trade Center, significant damage and loss of life at the Pentagon in Washington, DC, and a forced, heroic crash in a Pennsylvania farm field. The death toll was 2,753. Such terrorism brought to everyone's attention the global nature of war and

its ugly consequences. Suddenly, monumental architecture was a symbolic target in a global struggle.

Commuting from Portland

My connection to the BAC reaches back to 1988, when I enrolled in the architecture program. I wanted to expand my architectural knowledge—to better serve my interior design clients. Commuting from Portland (Maine) I took classes over several semesters, until 1991. Fast-forwarding almost a decade, I was invited to be its 2000 Commencement speaker. Within a few months of that address I was invited to join the BAC Board of Directors. In 2001, I became the interim interior design director, as Sally Levine was leaving her post. My first day at work was September 12, 2001. I clearly remember that when a fire alarm sounded at 320 Newbury that day, no one hesitated in promptly evacuating the building.

My first task as Interior Design Department head was drafting the FIDER (now known as CIDA) accreditation report. With assistance from Curt Lamb, Rich Griswold, and the Practice Curriculum Director, the report was submitted on time. A successful FIDER visit/review in the spring of 2002 yielded our first six-year FIDER accreditation for BID and MID first professional interior design degree programs. . . .

Although architecture and interior design students shared certain foundation courses already, there was little interaction in later courses as they progressed through their respective programs. Don Hunsicker and Sam Hurd, pro-practice teacher to the architecture students, worked with me to create a new practice course, for both I.D. and architecture students.

The goal was to offer an opportunity for students to learn at first-hand the scope of services, legalities, and the intricacies of both design professions. The students created virtual firms for the semester, learned about group dynamics, strategic planning, contracts, marketing and key business issues required of all design professionals. Our goal, in addition to educating students about the business side of practice, was to break down stereotypes while encouraging collaboration in the offices.

LISA WHITED, IIDA, ASID, NCIDQ #7490,

AND BAC BOARD OF OVERSEERS MEMBER

At the 2001 Commencement, 49 candidates received their degrees. Of these, 7 were MArch graduates, while John (Jack) A. Poulin received the first-ever BAC Master of Interior Design (MID) degree. For the first time the Commencement program also



Ernest C. Withers with BAC President Ted Landmark, for the lecture, "Pictures Tell the Story," February 6, 2001. (Copyright J. D. Sloan)

designated a total of seven graduates who made the Dean's List. Architect John R. Myer, FAIA, designer of 320 Newbury Street and past chair of the MIT architectural program, delivered the address to the graduates.

Brandon Diem won the Ames Scholarship, and John Springer won the BSA Scholarship.

2002 No Child Left Behind Act becomes law
New England Patriots defeat St. Louis Rams to win Super Bowl XXXVI
Gillette Stadium completed in Foxboro, designed by HOK Sports
Department of Homeland Security established

Tenth Cascieri Lecture

Architect and former U.S. Congressman Richard Swett delivered the tenth Cascieri lecture, "Design Diplomacy: The Influence Edge."

BAC President Ted Landmark was named chair of the AIA Diversity Committee, in the effort to increase minority participation in the architecture profession.

Successful Foundation of Interior Design Education Registration Visit

The Foundation of Interior Design Education Registration (FIDER) visited the BAC, conferring accreditation on both the BID and MID offerings. This visit (technically) involved a re-accreditation of the BID degree and a first-ever accreditation of the MID.

At the 2002 Commencement, 54 graduates received degrees, including 10 MArch and three MID degrees, 40 BArch and one BID degrees. For the first time, the Commencement program indicated degree recipients who were January graduates. Troy Anthony Leonard received the O'Marah Award, while architect Jane Weinzapfel, FAIA, delivered the address to the graduates.

Susann M. Schlaudt won the Ames Scholarship, and Brian Black won the BSA Scholarship.

2003 Space Shuttle *Columbia* disintegrates during reentry
Completion of Leonard P. Zakim-Bunker Hill Memorial Bridge over the Charles River, designed by Christian Menn,
Miguel Rosales, Ruchu Hsu, and Theodore Zoli
Massachusetts Supreme Court rules that the state cannot deny civil marriage to same-sex couples

Eleventh Cascieri Lecture

Iain Mackintosh, theater designer and author of the 1993 book *Architecture, Actor, and Audience*, delivered the Cascieri Lecture, “Designing the Rose” (an Elizabethan London theater).

Seeing Is Understanding: The Student Transcript as a Self-Advisement Tool

At a monthly Practice Component faculty meeting, Ramsey Bakhoun (student representative to the Practice Committee) made a presentation featuring a revised draft student transcript oriented in “landscape” rather than the existing “portrait” format. Using his own BAC record as an example, he convincingly demonstrated the self-advisement value of student transcripts, citing “co-ownership” (by both the student and the school) as offering an ability to establish one’s own Score Point Average (SPA) by educational category, and compare it to the SPA of candidates both past and present at the same point in their concurrent degree studies.

The “Science” in Art

With Arts and Sciences as an example, Bakhoun described his discovery that “it was a whole point lower” than his overall Combined Score Point Average (C/SPA). “If I had *seen* this discrepancy earlier I would have ‘done something’ about improving my SPA in that category.” The transcript had allowed him to see his need, while the example of others and what they did to improve their standing made the landscape transcript both a record of achievement and a critical advisement resource.

Creating a realistic and accessible new format for helping degree candidates to be more involved in their own advisement was important to Ramsey (and to the Practice faculty), who felt that the long term effect would be to “cut down on BAC student attrition.”

The Passing of Andy Filoso

Andrew (Andy) Filoso was an active member of the BAC community until his death on February 8, 2003. He also served as president of the BAC Alumni/ae Association, was a member of the BAC Board of Directors, and served on the Honors and Awards Committee. In 1992 he founded the Arcangelo Cascieri Lectureship in the Humanities in honor of Dean Cascieri.

A Staff Member Reflects on the “Laws of Motion”

I feel fortunate to have been able to work with students in several different capacities, allowing me to understand their journeys from the moment they first learn about the BAC all the way through graduation and beyond. I've served in support of the Masters architectural Thesis program, as BAC Registrar and now as Director of Admissions. . . .

I am encouraged by the recognition we receive and our increasingly prominent place in the world of design education. It seems as if we are no longer a well-kept secret with an esoteric model of education, but are more and more in the limelight and being seen as innovators. It's also thrilling to see our graduating classes getting bigger with each year.

My first year on the Thesis staff we only had 44 graduates. In a short five years that number has more than doubled—to 100. How many schools can boast of more than doubling their number of completions in just five years? This is a testament to the increasing commitment the faculty and staff have showed in assisting our degree candidates complete their educations. . . .

We need to look closely at our identity and mission. We occupy a unique place within the design education community. But there are ways in which we don't want to be operating outside the curve, especially when it comes to serving our students. When we are fully able to reconcile our unique and special educational model with the sophisticated services of more “traditional” schools, we will shine even more brightly. . . .

It is the students who make us what we are. The diversity of their experiences, not just in vocation, but also in life, lend us a richness and depth not easily found elsewhere. I'm optimistic about our future for many reasons, but mainly because of our students.

RICHARD MOYER, BAC DIRECTOR OF ADMISSIONS

Claude Emmanuel Menders (1944-2003)

Architect Claude Menders, award-winning principal of a Boston-based design firm and a long-time employer/mentor of BAC students, passed away. Claude was for some years an active member of the Practice Component faculty, and on several occasions energetically advocated for the experiential educational component during institution-wide discussions.

Historic Preservation Certificate Program and Collaboration in Cuba

Nine BAC students traveled to Cuba to meet and collaborate with 12 students from

the School of Architecture of the University of Havana (CUJAE) for a workshop to design a museum of Cuban architecture. BAC instructors John Pilling and Luis Montalvo led the workshop. A professional delegation of 28 staff members, design professionals, and historic preservation experts accompanied the BAC students and instructors led by BAC President Ted Landmark. BAC/CUJAE collaboration was deemed a great success, with a representative of the U.S. National Park Service commenting that he sometimes had to wait months for the architects with whom he worked to produce designs that showed the same level of sensitivity to historic context as those provided by the students following only a three-day charrette.

"I Opened My First Architecture Firm in the Fourth Grade"

For as long as I can remember, I have wanted to be an architect. Many kids change their mind, testing out lots of careers when playing, but not me. I opened my first architecture firm in the fourth grade, complete with hand-written business cards, and a strong portfolio of alternative designs for my middle school, all hand-drawn on colorful paper.

I first learned about the Center from a high school drafting teacher when I was in the ninth grade. He said a school in Boston was doing everything differently from normal colleges, and I was intrigued. In 1990 I attended the BAC Center Summer Academy between my junior and senior years, and had a fantastic time.

Summer days spent on Newbury Street, building models, living away from home for the first time—what's not to love? Not exactly the college experience, but I didn't know that at the time. I enrolled in the BAC directly out of high school, at age 17. Many people, [including the narrator] urged me to reconsider. "Try a traditional school," people said, but like most teenagers, I didn't listen. I wanted to get an apartment, get a job, and start my adult life as soon as possible. It seemed the BAC would allow me to do this. I had no idea what I was getting into.

I began the BAC in the fall of 1994. It was at the end of a recession in Boston, and with no experience beyond my high school job as a grocery clerk, the BAC "work by day, school by night" model was really challenging. It took me three years of administrative work before I got my first drafting job. The BAC education program was fun, tough, challenging, impossible, and gratifying. After two years at the Center, I started to wonder what I missed in a traditional college. I took classes at Berklee College of Music and Bunker Hill Community College for my requisite liberal arts classes. Through them I saw what a more traditional education would have been like. I spent my free time at an independent Japanese arts school in the Fenway, eventually living there too, trying to supplement my architectural education, but also assess whether I had made the right choice with the BAC.

Ultimately, my professional experience and my classroom experience began to complement each other, and I developed more faith in my original decision. All of my other experiences began to shape my design attitude as well. It is probably the growth that happens to all young college students; I just felt that my path was very uncommon.

I successfully completed the BAC in 2002. While at the Center I had the opportunity to travel to Montreal, Spain, France, and within the U.S.A. Immediately after graduation I moved to California for a project under construction, which was an amazing personal and professional experience. I've grown since graduation, even being named one of Boston's "Top Ten Architects/Designers" in Boston Women's Business Journal in 2008. Now managing a \$43 million dollar renovation of a Paul Rudolph library at the UMass Dartmouth Campus, the future looks bright and exciting . . .

Going to the BAC forced me to learn that the responsibilities of school, rent, and adulthood in general are rarely what make you fall asleep happily at night, and more often what make you lose sleep. Recognition and praise, which seemed to be always available in high school, are not doled out generously at the BAC. Trudging from work to school, doing studio work at home alone until all hours of the night, finding little time for a social life in between can make the BAC a lonely place, lacking in the camaraderie found at other post-secondary schools.

In 2003, I returned to teach at the BAC, participating on some Thesis panels, as a guest critic and as a design faculty member. Since then I have co-taught the Architectural Detailing course with John Pilling. This course is about design and coordination, but also about process . . . underscoring the principle that no project happens with only one person, one firm, or with one discipline. Success happens when clients, designers, engineers, and contractors are working towards the same goal. We also teach that the answer is never as easy as copying a detail from the last job—you need to understand what is special about each project and find the right solution. This was just like my journey at the BAC. A traditional experience it was not, but it was a rich and successful one. Now, as a graduate and a teacher, I aim to offer some assistance to current BAC students in finding their own way through the college.

JENNIFER MCGRORY, BARCH 2002 AND
ACADEMIC COMPONENT FACULTY MEMBER

At the 2003 Commencement in the Berklee Performance Center, 44 graduates received their degrees, including 20 MArch degree recipients (45 percent), 23 BArch

recipients, and one BID recipient. Boston Mayor Thomas M. Menino delivered the address to the graduates.

The Commencement program listed 2002-03 award and scholarship recipients by semester, with 27 students celebrated, as well as 12 Thesis Commend recipients. January graduates comprised 14 of the year's 44 degree recipients.

Ramsey Bakhoun won the Ames Scholarship, Gabriel Bergeron won the BSA Scholarship, and Jason Wagner received the O'Marah Award.

2004 New England Patriots defeat Carolina Panthers to win Super Bowl XXXVIII
Tsunami triggered by a powerful earthquake beneath the Indian Ocean kills more than 200,000 in Southeast Asia
Completion of Ray and Maria Stata Center at MIT, designed by Frank Gehry
Completion of 1,671-foot Taipei 101 tower in Taiwan, designed by C. Y. Lee and partners and the world's tallest building until 2010
Completion of Seattle Central Library, designed by Rem Koolhaas and Joshua Prince Ramus
Americans dedicate a memorial to their World War II veterans on the Mall in Washington, DC
After 86 years of heartache, Boston Red Sox defeat St. Louis Cardinals to win the 100th World Series
George W. Bush defeats Massachusetts Senator John Kerry to be reelected president

Stretching Out

In January 2004 the BAC began leasing a relatively modest space around the corner at 100 Massachusetts Avenue, and over time it has come to occupy the third, fourth, and fifth floors for administrative, archives, and classroom space.

Twelfth Cascieri Lectureship

Andrew Cuomo, former chair of the New York City Homeless Commission and former U.S. Secretary of Housing and Urban Development, delivered the twelfth Cascieri Lecture, titled "Give Me Shelter," regarding efforts for the homeless.

New Bachelors of Design Studies (BDS) Degree Offerings

The BAC hired Don Hunsicker to direct a new, pre-professional degree offering, aimed at candidates who want to be members of design service teams or wish to focus on a specific aspect of design. The new program also represented a degree outcome for students who had invested four or more years in their BAC education. The technology and environmental emphasis of the program came to be a strength, and in the fall of 2007 it began offering BDS concentrations in Sustainable Design, Historic Preservation, and History and Theory. An important aspect of the BDS effort was that it offered a degree outlet for previous concentration studies.

On Faculty Development

The BAC has the largest number of instructing faculty of any design school in the nation. Rather than being full-time teachers, most are design professionals who are drawn to the college for a variety of reasons. Many do so for the sheer love of imparting knowledge about design to students. For others, the BAC offers an environment for discussion about ideas in design that may be lacking in their professional environments. Still others see an opportunity to gain teaching experience at the BAC as a prelude to a possible teaching career. (Many established design educators throughout the nation have started their careers at the BAC.)

These diverse and dedicated, though often-inexperienced, instructors teach one of the most diverse student bodies of any school of design. With a number of different programs and an open-admission policy, the BAC attracts students of different ages, cultures, background experiences, and interests. While the BAC's unique faculty and students highlight the challenges of achieving excellence in teaching and learning in higher education, it is by no means the only institution to face these challenges.

And yet, generally speaking, little energy and fewer resources are devoted to helping faculty become better teachers, either in higher education in general or in design education in particular. However, the need for such efforts is critical. Those who have graduated from many of the outstanding design schools in the country complain bitterly about the quality of teaching, often speaking of having been "grilled" and "burned" by their studio critiques, or having had their ideas ridiculed by a professor who wanted students' work to replicate his or her own approaches and techniques. . . .

In recent years, the BAC has now underscored its commitment to design education in establishing its Faculty Development Program. The Faculty Development Program, through a number of different initiatives, provides ongoing support to instructors and administrators in improving the quality of teaching and learning at the BAC. This program, the only one of its type at a school of design, positions the BAC as a leader in the field of design education. A series of courses, offered free-of-charge to faculty, provides the opportunity for them to strengthen their teaching skills. The Certificate in Design Education is a sequence of courses that allows faculty members to deepen their understanding of students' learning processes and how best to support them in design-focused classrooms. A faculty mentoring program pairs more experienced faculty with newer faculty, providing them with a sounding board as well as practical support in their first semesters of teaching.

Through such programs (and the professional community these programs support), the BAC is evolving into a school where teachers and well as students can cultivate their professional skills and knowledge.

TINA BLYTHE, BAC DIRECTOR OF FACULTY DEVELOPMENT

Practice Component Program Handover

The Practice Component Program acquired a new director, Len Charney, while the former director, Don Brown, assumed a new post as special assistant to the BAC president.

After 5 Years: Reflections on Directing the BAC Master's Thesis Program

As someone who first began teaching architectural design in 1984, I believe that those students who excel in their thesis work in studio also excel in their place of employment. I have observed that with the better students there is less of a distinction between office and studio performance, while for our very best students there is no difference.

Successful students understand that their education is to be found in both venues—while learning so derived from the combination of important lessons gained from two locations results in one education. At no time did this become more evident to this instructor when in May of 2008 an MArch graduate—Aoife Morris—received both the Edwin T. Steffian Award for Best Thesis and the Kevin O'Mara Award for Best in Practice.

Another observation involves the importance of the students' school work in the office setting. It is not uncommon that Thesis student presentations are attended by work colleagues (including principals and associates). Having been responsible for a portion of the candidate's education, they show up to observe/participate in the lively reviews. For me this represents a manifestation of "school" that was accomplished while in the practice setting. By supporting practitioner visits to our school, they experience and participate in the educational growth of their employees. When we consider the method of concurrent education of a future architect at the BAC, it's all about the two kinds of learning becoming one.

IAN TABERNER, DIRECTOR OF ARCHITECTURAL MASTERS THESIS PROGRAM

Alice Maud Coggins (1937-2004)

In 2004 the BAC lost a truly creative architect who was also an early BAC education appointment back in the 1960s. Alice Coggins was a kind of trailblazer, demonstrating in a field then dominated by men that she was equal to the occasion, in every professional sense of the demand, including "vision." Ms. Coggins did a little bit of everything during her time at the BAC, including instruction, faculty recruitment, administration, and research. She was a gifted designer, having worked at TAC (The Architects Collaborative) in Cambridge, before BAC Director of

Education Sanford (Sandy) Greenfield hired her to help manage the BAC educational program. If that were not enough, she was also a gifted pianist and violinist, and visitors to her small apartment had to almost crawl around an enormous Steinway piano that dominated her living room.

Alice continued to run a small practice while at the school, and she was locally famous for her strong mentoring of women in design. She taught a first year orientation course to all entering BAC students. In addition, she developed a popular course on visual perception, which emphasized the role of optics in design communication and project development.

Alice Coggins was a wonderful listener with a strong graphic hand. And like Dean Cascieri, she wore a kind of “uniform” to the BAC, featuring many colors ... as long as they were black. She rarely laughed, but when she did it was a showstopper. She believed in the BAC mission and gave her whole self to it, without reservation. She and the narrator were the first elected faculty representatives to the BAC Board of Directors.

Finally, Alice believed that the BAC needed to get involved with applied research. Through her editorial efforts, the pioneering Highlands Study finally saw the light of day as a published BAC report in 1971. Alice eventually returned to the city of her birth—Portland, Oregon—where she passed away in 2004, at age 67.

At the 2004 Commencement in the Berklee Performance Center, 43 graduates received their degrees, 41 in Architecture and two in Interior Design. Of these, 16 were Master's degrees. Massachusetts Congressman Barney Frank delivered a spirited address to the graduates.

Aaron Follett (BAC BArch 1999) won the Rotch Travelling Scholarship, five years after the last BAC winner (and one of just four won by BAC student recipients between 1940 and 2009). Aaron used the award to travel round the Mediterranean, “recording walled cities where public space is the element that holds a city together.” He noted that, “to build a monument in a city is to give the city an anchor, a weight, [and] like the planets this weight gives a gravitational pull for other buildings and people to collect.”

Rachel Woodhouse won the Ames Scholarship, but the BSA Scholarship was “not awarded.” Jamie Roark received the O’Marah Award.

2005 New England Patriots defeat Philadelphia Eagles to win Super Bowl XXXIX
Northeastern University’s architecture program receives NAAB accreditation
Architecture program at UMass/Amherst receives NAAB accreditation
Hurricane Katrina devastates New Orleans and the Gulf Coast to become one of the most destructive storms in U.S. history



A space in Cascieri Hall was set up as the NAAB Team Room during the 2005 reaccreditation visit.
(Copyright Liz Linder)

Creation of the PACE Facility

Len Charney and his expanding staff moved back to the third floor of 322 Newbury, creating a Practice Advisement Career Education (PACE) center. The focus was on meeting the students' Practice Component needs under the pressure of growing enrollment in all BAC degree offerings. It was seen as the practice complement to the academic component's LRC, located next door, on the third floor of 320 Newbury.

Thirteenth Cascieri Lecture

At the thirteenth Cascieri Lecture Dr. Herbert Benson of Harvard Medical School, a pioneer in the study of mind/body medicine, delivered an inspirational address, "Spirit Matters," which struck a chord with many, who packed Cascieri Hall to hear him.

NAAB Reaccreditation Visit

A team from the National Architectural Accreditation Board conducted its visit to the Center, with extraordinary results. Not only were both the BArch and MArch degree programs reaccredited (for 6 years) but NAAB also accredited the Distance MArch degree program, even though it was in a "proposal" form, with as-yet no enrolled students. This initiative was directed by Curt Lamb, and overnight it became the talk of ACSA, since it was the first virtual design degree offering in the country to receive the NAAB's approval.

The 2005 Commencement was held, for the last time, at the Berklee College Performance Center. A total of 76 graduates received degrees, including 21 Masters degrees and, for the first time, 6 Bachelor of Design Studies degrees.

In 1999, the last Honorary Memberships—once the highest honor the BAC offered—were conferred. In 2005, the first Honorary Degrees were awarded. The first recipients of this new honor were Edward Allen, FAIA, of MIT; George B. Terrien, NCARB, AIA, AANB; and David Wexler, CPA. Mr. Allen delivered the address to the graduates.

Phillip Dunn won the Ames Scholarship, Geoffrey Rogers won the BSA Scholarship, and Srilakshmi Neergundha received the O'Marah Award.



The Thesis Studio in its new space in 100 Massachusetts Avenue, 2004. (Copyright Liz Linder)

The Center Becomes a College

13

"History is not a science; it is an art, and one can succeed in that art only through the exercise of his faculty of imagination." Anatole France

2006 Iran's president Ahmadinejad announced that his country had successfully enriched uranium, heightening international concerns that they might be pursuing development of atomic weapons
Twitter introduced
Saddam Hussein convicted of crimes against humanity and hanged in Baghdad, Iraq

President Landmark Receives AIA Whitney M. Young Jr. Award

In recognition of Urban League head Whitney M. Young's admonition to increase female and minority participation in architecture, the AIA established the Whitney M. Young Jr. Award in 1972. The 2006 recipient of the award was BAC President Landmark, an active proponent of expanding opportunities. "Whitney Young inspired me as a student civil rights activist to understand that social justice emerges within powerful organizations from a combination of quiet persuasion, building partnerships, and external pressure. He stressed that knowing how organizational cultures work is essential to increasing educational and economic opportunities," said President Landmark when notified that he had been selected to receive the award. "As a community activist and educator I believe we still have much to do to open our schools and professions to people who've traditionally been excluded and who today constitute the majority of the clients we need to serve. I am deeply honored to be recognized for carrying on Whitney Young's forceful and effective principles for achieving equal opportunities for all."¹

An Evolving Mission

In three and a half decades since its initial accreditation by the NAAB (1971), the BAC has evolved into a diverse design college, one committed to a palette of sustainable design programs conferring a variety of credentials. The BAC institutional vision has also grown, from a focus on life-long socio-professional educational



Students inspect the Two% Women of Color in Design exhibit in the McCormick Gallery, 2008. An important component of 320 Newbury, the McCormick Galley has displayed at least six exhibits each year since the building opened in 1966. (Copyright Liz Linder)

enrichment to a contemporary emphasis on design degrees for students studying concurrently as part of a phased, comprehensive, and continuing pursuit of professional excellence in several design disciplines. Continuing education has expanded the incubator role of this vital BAC department.

In a sense, the BAC tradition of life-long-learning has been repackaged for life in the twenty-first century.

Further Configuring a Culture of Concurrency

During the most recent decades, changes within the design professions have included, among other things: (1) wide acceptance of women as full-fledged design professionals; (2) promotion of life-long learning, insuring that professional competence is maintained through regular, required updating of knowledge advances, so as to protect the public; (3) creation of a structured internship in both architecture and interior design; (4) rapid increase nationally in the number of institutions offering design studies at the graduate level; (5) adoption of new technologies that initially grew out of post-World War II advances achieved through large, publicly funded programs.

Why Does the BAC Program Take so Long?

The real answer to this question lies in recognizing the difference in educational objectives—licensure or degree—as represented by apples and oranges.

The BAC's educational objective has been/is focused on lifelong learning. This is rare, but not an unknown “apple.” For example, in The Netherlands there is a degree called a *Doctorandus*, which is essentially between a Master's and a Doctorate. It is also the Dutch license to practice. As a degree/license, this credential celebrates the direct, formal link between school and practice-based studies, by recognizing



The Alumni Association's Selfless Labor Award is based on this plaster model for a limestone sculpture, by Dean Arcangelo Cascieri, that forms part of the "Insect Life" decoration of the School of Biology at the College of the Holy Cross.
(Copyright Liz Linder)

officially the need for both kinds of learning in the proper and full preparation of a design practitioner.

In the United States, traditional post-secondary design education has no *Doctorandus* option. It tends to follow the English model by focusing on initial academic-only attainment, and its credential, the degree. To continue this "orange" track through to become an architect, landscape architect or interior designer requires qualifying for and passing a licensure exam. Achieved via an internship, this formal and curricular undertaking (presently in Architecture and Interior Design) occurs under direct mentor supervision, usually in an office setting. Once the goal of licensure is reached, it must be renewed annually through continuing education credits.

The time required to gain the end credential—licensure—is about the same for BAC and non-BAC candidates. But the amount of calendar time involved may be less for the BAC graduate, perhaps as a kind of compensation for a more intense program of study. In any case, there is nothing quite like the BAC and its model in all of North America.

BAC Alumni Association Creates the Selfless Labor Award

The BAC Alumni Association began issuing an annual award to deserving alums whose leadership, initiative, and support of the BAC, its programs, and its educational objectives deserved special recognition. It was named after a piece of architectural sculpture by Arcangelo Cascieri, which had been commissioned as a decoration for a building at the College of the Holy Cross in Worcester, Massachusetts. A scaled-down version of the Dean's beehive forms the central logo for the award. The first recipient of the Selfless Labor Award was Hugh Shepley.

Fourteenth Cascieri Lecture in the Humanities

Architect and innovative urban planner Paolo Soleri delivered the Cascieri Lecture, "The Architecture of Place: The Place of Architecture."

Distance Education: Learning from the Outback and Beyond

Since the millennium, Distance Learning has emerged to become an option in American higher education. Its origins came (in part) out of a variety of sources. One was the “radio schools” that, between the world wars, began serving children living on sheep stations in the Australian Outback. An even earlier distance program began late in the nineteenth century with correspondence schools (especially those in the arts) offering fee-based instruction by expert faculty in such things as drawing, painting, and writing, conducted through the U.S. Postal Service. A third distance approach developed late in the twentieth century with national certificate programs for professional internships in architecture and interior design (IDP and IDEP). But full conversion has been slow, mainly due to start-up costs and legal hurdles.

“Virtual” Accreditation: A Remarkable First of Its Kind

Following a NAAB reaccreditation visit on October 22-26, 2005, the BAC benefited from a remarkable decision. In addition to conferring a six-year renewal of accreditation for both the BArch and MArch degrees, the NAAB chose to also fully accredit the Distance MArch degree—before that option had enrolled any candidates or offered any courses! This resulted in the BAC becoming the first North American architecture school to receive accreditation for a low-residency design degree offering.

Initially recommended by Peter Steffian when on the NCARB Board, and strongly encouraged by BAC President Ted Landmark, Executive Director of Institutional Initiatives Curt Lamb took the lead in bringing the Distance MArch degree to fruition. Since its introduction, BAC Distance Learning has seen an increase in staff to administer it. Faculty recruitment, cost containment, and cultural integration of candidates at a distance challenged the program’s growth. Nevertheless, it is a remarkable way of engaging the world by offering distant candidates an opportunity to earn an accredited professional design degree.

“Community” (as it has existed at the BAC up to now) has been forever modified. As distance learning comes to play a vital role in design education, we may recall Arthur Rotch’s original nineteenth-century belief in travel as important to a designer’s growth. In the end, the true test of a successful blended design education (regardless of the geographic location of the participants) will be in the life-long-learning exchange that also sustains the BAC as a method and a place fully expressive of its educational ethos.

The College’s New Online Learning Distribution Arm

BAC Online is the new learning distribution arm of the College. Online employs technology creatively in the virtual environment to fulfill the college’s mission and

vision of service to its design community. With the launch of BAC's Distance Master's of Architecture degree online in 2006-07, the College became the first American architecture school to offer a degree online and to gain NAAB accreditation for the program. Since its inception, the Distance Master's of Architecture program has offered 29 sections, taught by 17 faculty, serving 268 students. The College has also developed a unique, online Sustainability Certificate program. Since 2006, BAC has offered over 107 sections of Sustainable Design taught by 36 online faculty, serving approximately 1,118 students.

Technology's changing constantly; students and faculty can engage continuously without the traditional barriers of classroom space/time constraints; access to information and real world projects are immediate. Challenges to be addressed include some "How's," beginning with . . .

How do you promote effective learning when teachers and students are not face-to-face?

How do you train teachers and students to create learning communities?

How does the teacher and student role morph in a practice-based learning model where students generate the "content" of the curriculum and critique is the coin of the realm?

How do you integrate learning goals and curricular integrity with sophisticated online instructional strategies and technologies?

How do you select best the technology to most effectively share content in virtually any format?

How do you create models to support creation and growth of online programs?

How do you (re) define faculty responsibility? How does a student juggle work/family responsibilities and 24/7 learning?

How does (ever-changing) technology mesh with and support the entire venture? BAC is now Global BAC, so . . .

How do we serve, teach and learn as members of the world community? And finally . . .

How do you deal with students around the United States working with faculty in Europe on a design-build project to be launched in the Middle East?

To wrestle effectively with these challenges, the BAC Online initiative supports distributed, asynchronous, academically rigorous learning; promotes access to diverse communities, including enhancing relationships with firms/design professionals; engages in higher education through the College's fundamental commitment to Practice; and creates custom learning models, which foster the College's existing practice of community building, mentoring, and active learning.²

HOWARD DAVIS, BAC VICE PRESIDENT OF ONLINE EDUCATION



The 2007 BAC
Commencement in the
Old South Church.
(Copyright Liz Linder)

Go Virtual, Young Person, Go Virtual ... Maybe in Ohio

Of the first 12 BAC graduates receiving DMArch degrees in May of 2009, nine were living and working in the state of Ohio. Other enrollees are living all over the United States, and in future, possibly the world. Many universities and colleges now appear to be experimenting with and evaluating so-called "blended" virtual program offerings, as they feature a mix of in-class sessions and virtual instruction-with-advisement.

At the 2006 Commencement, held for the first time in the Old South Church in Copley Square, 74 graduates received degrees, including 19 at the graduate level. The Commencement party initially met in front of 320 Newbury. Then, led by a brass trio, the graduates, along with faculty, board, and staff members, processed smartly in pairs down Newbury Street, with the music evoking a joyous sense of celebration. The party turned up Dartmouth Street, and into the Old South Church.

Honorary degrees were awarded to Lisa Bonneville, FASID; Carole C. Wedge, FAIA, BAC '90, LEED AP, D.E.T (Hon.); Jane Weinzapfel, FAIA, and Don R. Brown, AIA Emeritus. BAC Board Chair Lisa Bonneville and Jane Weinzapfel, principal of Leers Weinzapfel, shared delivery of the address to the graduates.

Jessica Vrooman won the Ames Scholarship, and Jonathon Byers and Christopher Towle won BSA Scholarships. Mirren Fischer received the O'Marah Award.

Design as a Graduate Degree Endeavor

During the decade 1997-2006 (its last years as a Center), the BAC first began offering graduate degrees. In these ten years, a total of 542 students graduated, representing an annual average of about 54. Of this total, 99 (18 percent) received Master's degrees, which works out to about 10 a year.

A majority of students in architectural design programs in North America are now enrolled in graduate studies. As such, many are also employed, at least part-time, as they pursue so-called full-time academic studies. Some work in design settings. But the higher cost of Master's degree tuitions (including at the BAC) have underscored the need to pay the bills. Post-graduate student debt and tuition increases are relatively new issues at the College, but are very real and of growing concern to both parties.

National Growth of MArch Studies, 1998-2009

As documented in the *ACSA Guide to North American Architecture Schools*, editions six, seven, and eight, the emergence of graduate architectural degree programs, including several candidate-status programs, can be traced as follows:

1998

Total schools 123 (including 10 Canadian schools)
BArch only 53 (43 percent)
MArch only 41 (33 percent)
Both degrees 29 (24 percent)

2003

Total schools 127 (including 10 Canadian schools and 1 DArch @ U Hawaii)
BArch only 32 (25 percent)
MArch only 57 (45 percent)
Both degrees 38 (30 percent)

2009

Total schools 134 (including 11 Canadian schools and 1 DArch @ U Hawaii)
BArch only 20 (15 percent)
MArch only 77 (57 percent)
Both degrees 37 (28 percent)

In just 11 years, there was a 43 percent decline in BArch programs offered at North American architecture schools, while in the same period MArch degree availability rose to include 85 percent of all schools.

Landscape Architecture and Interior Design

Landscape Architecture is experiencing the same trend. In 2009 a total of 42 out of the 68 LAAB-accredited schools offered MLA degree programs (62 percent). While

Interior Design is in the early phase of developing MID offerings, the CIDA—the Interior Design accrediting body—continues to advance its agenda within the roughly 168 Interior Design programs in American and Canada. The number of schools that will offer graduate Interior Design studies should increase, while, as of this time, two educational institutions in North America presently offer both Bachelor's and Master's first professional degrees in Architecture, Landscape Architecture, and Interior Design. They are the University of Oregon at Eugene and the BAC in Boston.

The BAC Becomes a College

Continuing its evolution, the BAC underwent a mid-year title change. At the recommendation of a committee representing the board, staff, and students, and with the assent of the board, the BAC renamed itself. After 61 years as a Center, it formally became the Boston Architectural College.

This shift in identity promised at least two important advantages. First, the College would be more clearly seen as a degree-granting institution. Second the transition to a school more clearly defined as a private college was expected to facilitate fundraising.

For the first time, the phrase “compared to other colleges” began to be heard at the BAC. The hope was that the college would continue to expand and deepen BAC educational efforts through a variety of initiatives, including the fuller utilization of a third member board, the Board of Overseers.

On August 14, 2006, James (Jim) Dunn, former treasurer of the BSA, joined the BAC staff as executive vice president.

Called into Service

I was called into service on the BAC Board of Directors in 2003, to fill a designated seat for an interior designer. In my second term I was nominated to the office of vice-chair, replacing then vice-chair Russ Feldman, who stepped back one term—paving the way for him to begin his chairmanship in 2009, when the 2011-2015 strategic plan would be drafted and implemented.

The BAC had just become a “College” and was developing staff structure and building new governance models to better align itself with a new competitive “brand.” This was also the first time that the BAC had invited a non-architect to lead the board and coordinate diverse stakeholders. These initiatives were strongly supported by President Landmark (also a non-architect).

There was feedback from some of the classrooms that a hierarchy supported by some faculty and students tended to treat non-architectural students differently than architectural students. Some course offerings even had faculty from one profession

instructing classes that included candidates representing a mixture of degree disciplines, resulting in shortfalls especially in addressing the learning needs of the non-architectural candidates. Follow-up investigations also helped to spotlight academic and business models that were now obsolete, further reinforcing the need for change.

The cultivation of a more diverse population within the ranks of the Board of Directors and the Board of Overseers became a priority during my term, and should continue to be central to the successful growth of the BAC. The objective of building these two boards to directly reflect the diversity found within the student body and faculty is both logical and commendable, to my way of thinking. Adding design-oriented "thinkers" within a wide range of professions (beginning with those closest to the built industry) has increased the pool of those knowledgeable about the BAC and supportive of its mission, especially where participation is needed for student, administrative and governance counsel, contributions, and stewardship.

This new "age of collaboration" is not driven solely by the overarching influences of technology within the practice of design, construction and the maintenance of buildings. Within a global community every member must be astute learners, communicators and initiators in a marketplace unknown and unimaginable just a decade ago. In my view, the BAC has unmatched opportunities to prepare emerging design professionals to answer the call of the future and prepare them, within its concurrent culture, to achieve these skills.

Growing enrollment in the design professions has also led the BAC to look beyond its primary support within the local architectural community, and to begin to build a governance structure that mirrors the diversity now seen in its students and their faculty. Building a financial support system beyond just architectural firms is—in my judgment—essential for the continued growth of the institution.

Let me close with a quote appropriate to every BAC graduate. In (now) 121 years of continuing dedication on the part of design practitioners teaching what they know to emerging professionals, the following words resonate around the core tenet of the BAC adjunct faculty: "A hundred times every day I remind myself that my inner and outer life are based on the labors of other men, living and dead, and that I must exert myself in order to give in the same measure as I have received and am still receiving" (Albert Einstein)

There is work to be done.

LISA BONNEVILLE, FASID, CHAIR, BAC BOARD OF DIRECTORS, 2007-09

Landscape Architecture (BLA) Degree Program Launched

After two previous efforts during a quarter-century of effort, the BAC finally began offering a Bachelor of Landscape Architecture (BLA). Patricia (Pat) Loheed, ASLA, headed the new program. Following the lead of Interior Design, this new degree had been first tested in the incubator of BAC continuing education. And like Interior Design, the initial degree offering was at the undergraduate level, where it was assumed that a market for that level of program existed, and that one day the BAC might also offer a Master's option in Landscape Architecture.

Proposing a New Landscape Architecture Internship

Kim Jarvis, an experienced Landscape Architecture licensure exam grader, landscape architect, and Practice Component faculty member, worked with Pat Loheed and Don Brown to design an Internship for the Landscape Architecture Program (ILAP). This proposal was first presented publicly by the narrator (for information purposes only) at a Spring 2006 meeting of NCARB's Intern Development Program Coordinating Committee, during their gathering in Charleston, South Carolina.

Pat Loheed and her husband, architect Phillip (Phil) Loheed, have a commendable record of professional mentorship in the design professions. The narrator is particularly in Pat's debt for her years as a visiting lecturer to the Summer Academy, her considerable program contributions as a member of the Practice Component faculty, and her tireless efforts to advance landscape architecture at the BAC.

2007 Apple introduces iPhone

Boston Red Sox defeat Colorado Rockies to win the World Series

"Great Recession" begins in December of 2007 (first identified a year later!)

Boston's "Big Dig" officially completed

951 Boylston Street

In January 2007 the BAC purchased 951 Boylston Street. The "newest" building on the BAC campus, 951 was actually built in 1887 to house Boston Police Division 16. The designer of the Richardsonian Romanesque station house was Boston City Architect Arthur H. Vinal, who also designed the adjoining fire station on the corner of Boylston and Hereford Streets. Station 16 was best known as the home of the mounted unit, and for many years it housed stalls for the horses (in the current location of 955 Hall). It was also home of the first Boston Police automobile in 1903. In 1976, 951 Boylston was purchased by the Institute of Contemporary Art and transformed into galleries by architect Graham Gund. The Romanesque building stands in an intriguing contrast to the BAC's Brutalist-style 320 Newbury across the alley.

While this new space was put to use as early as 2007, major renovations took place, and the building reopened with fanfare on December 13, 2012.

After a 12-Year Hiatus, the College Gets a New Dean

Jeffrey J. Stein (BAC 1987), former head of the architecture program at the Wentworth Institute of Technology (WIT), was appointed by President Ted Landmark and Provost Julia Halevy to be the second-ever Dean of the BAC, ending a 12-year period when the institution was without a successor to Arcangelo Cascieri. Jeff has stated that "Deans are the voice, the public face and the curricular strength of higher education." He remained head of the BAC Architecture Program.

He is an accomplished practitioner/educator and a leading advocate for sustainability. He writes with humor and insight on design issues, as expressed by his narration of a new documentary film about Boston City Hall, *The Crate Faneuil Hall Came In*. Jeff is addicted to motorcycles, so that roar occasionally heard on Newbury Street may just be Dean Stein coming to work, or rushing off to a meeting . . . maybe in Arizona.

Dean Stein left the BAC in 2011 to become head of Arcosanti. At that time, the BAC divided the dean's responsibilities and position among a dean of students, a dean of research, and the existing provost.

Remembering Emilio Arango (1958-2007)

Beloved alum and Practice Faculty member Emilio Arango (BArch, 1995) passed away suddenly in February. A memorial service was held at the MIT Chapel, where family, friends, and colleagues gathered to celebrate his life. Following the service, a reception was held at the BAC in Cascieri Hall. The hall was organized as an exhibition of Emilio's work, including his Commend Thesis on one wall and a very considerable assembly of his artwork on another.

Of Cuban extraction, Emilio will be remembered for his sense of humor, positive nature and his considerable artistic gifts. A favorite anecdote of this former Atelier president epitomized his gentle character. One day, Emilio helped a struggling mother get her baby carriage onto a crowded bus. He carefully maneuvered the carriage and mother to a seat, and when he continued down the aisle he noticed the other passengers were smiling at him. Finally seated, he glanced back at the mother and her cargo. The baby carriage he had so carefully escorted held only a large Smurf doll.

With kindness balanced by a supreme ability to laugh at himself—and to make others laugh with him—Emilio Arango was welcomed in any gathering. He will be very missed.

Fifteenth Cascieri Lecture

Janet Marie Smith, architect for the Boston Red Sox, delivered the Cascieri Lecture, “Out of the Park,” about the design and redesign of Fenway Park. Her lecture reminded the narrator once again of the sweet fact that “baseball is perhaps the most important thing in our culture that doesn’t matter.”

Mapping IDP: A View from the Schools

At a 2006-07 IDP Coordinating Committee meeting in Philadelphia, the narrator presented results from a year-long telephone-driven survey effort. He outlined what was heard from speaking with 80 IDP educator/coordinators all across the country. Five compelling survey concerns emerged from these often-lengthy conversations:

1. Unexpected impacts on IDP resulting from a 30-year shift to MArch at schools;
2. Declining IDP promotion/participation to candidates during degree studies;
3. IDP start date enrollment often ignored or underemphasized at many schools;
4. ProPractice courses/orientations often used as passive IDP placeholder actions;
5. Emerging culture of alternative career outcomes evident within many schools.

Sifting through positive action suggestions gleaned during the contacts with various IDP educator/coordinators, four new supportive proposals emerged:

1. Initiate automatic IDP registration on the first day of a candidate’s eligibility with no start-up fees;
2. Recommend full-time tenure-track (or equivalent) for IDP educator/coordinator position, urging that, when possible, candidates will have gone through the IDP experience;
3. Require each school to maintain (or initiate) and promote innovative design studio program(s) that support joining of theory and practice-based learning;
4. Promote proactively an AFTER-THE-DEGREE climate at the schools to celebrate and support life-long-learning.

BAC Alumni Association Selfless Labor Award

The second Alumni Association Selfless Labor Award honored H. Morse Payne, long-time champion of all-things BAC, and the initial Cascieri Lecturer (1993).

At the 2007 Commencement at the Old South Church, 87 graduates received degrees, 42 of whom (48 percent) received graduate degrees. Honorary degrees were awarded to Bernard J. Goba, AIA; Maurice N. Finegold, FAIA, AIA, BAC '69; Elsie M. Hurst, Hon. AIA; Frederick Noyes, FAIA; Peter Steffian, FAIA, NCARB; and

Paul S. Grogan, president and CEO of the Boston Foundation, who also delivered the address to the graduates.

Brian Houghton won the Ames Scholarship, and Patrick Lausell won the BSA Scholarship, marking its sixtieth anniversary at the BAC. Aimee Heather Savard received the O'Marah Award.

2008 New England Patriots lose to New York Giants in Super Bowl XLII
Boston Celtics, with Paul Pierce, Kevin Garnett, and Ray Allen, win NBA championship
Completion of Beijing National Stadium, known as the Bird's Nest, designed by Jacques Herzog and Pierre de Meuron, with Stefan Marbach, Ai Weiwei, and Li Xinggang, for 2008 Beijing Olympics
In September Lehman Brothers investment bank files for bankruptcy
TARP (Troubled Asset Relief Program) established to prevent bank and Wall Street collapse
In October "bailout" by U.S. government, "big three" U.S. automakers underwritten by federal funds
Completion of 973-foot Comcast Center in Philadelphia, designed by Robert A. M. Stern Architects for Leadership in Energy and Environmental Design (LEED) certification
Democrat Barack Obama defeats Senator John McCain to be elected president

Sixteenth Cascieri Lecture

Christy MacLear, first executive director of the Philip Johnson Glass House, delivered the Cascieri Lecture, "Preserving the Modern," which described the restoration of that noted Glass House in Connecticut.

BAC Alumni Selfless Labor Award

The Alumni Association selected Robert Sturgis as the recipient of the Association's third annual Selfless Labor Award. Bob—in his usual fashion—used the occasion to both question and praise the term "selfless labor," ending his brief comments by expressing his deep appreciation and pleasure at being recognized for a career of selfless service to the Center/College over a period of more than 50 years, in a variety of capacities.

The Arrival of Magic Carpet #2

The Post-9/11 GI Bill was passed by Congress, effective August 1, 2009. It was designed to dramatically expand veterans' educational benefits. The original GI Bill of Rights, signed into law by President Roosevelt in 1944, made home ownership and education accessible to so many veterans after World War II that it became known as "the Magic Carpet to the Middle Class."

James Earl Boggs (1951-2008)

Jim Boggs (BAC 1988) passed away suddenly in December of 2008. He was a senior project manager for DiGiorgio Associates Inc (DAI), joining that firm in 2002 after serving 17 years at Boston College, where he headed up design & construction for a variety of new and renovated laboratories, residential halls and dining facilities. Devoted to the BAC, Jim served as a faculty member for both components of the concurrent curriculum in architecture. He was also active in his community at home in Wayland.

A Personal Remembrance of Jim Boggs

I met Jim approximately 20 years ago through a Practice Curriculum initiative. I quickly understood the value of his passion for the BAC, particularly the mission of the Practice Component. Over the years, we would always try to be “paired” at the Segment II Portfolio Progress Review sessions. It was this pairing which aimed at assisting participating students in better understanding their place in architecture and the BAC.

As our relationship and friendship grew, I realized Jim would benefit my firm. He joined us in 2002 as a project manager. He and I worked closely out of our Virginia office. During his DAI tenure, Jim’s wife—Susan Ellen Donelan—was diagnosed with breast cancer. Even so, Jim continued to pour himself into his family, a wife in medical distress, work at DAI and the BAC’s Practice Component, which he believed in so much. He addressed all this with a “positive bounce” and humor . . . until he lost his wife. Jim Boggs was someone whose warm and open personality made him very welcome to all who had the privilege of sharing a “space in time” with him.

DOMENIC DIGIORGIO, BARCH 1971, PRESIDENT, DAI,
AND BAC OVERSEERS BOARD MEMBER

Robert (Bob) Sturgis (1922-2008)

Bob Sturgis contributed 53 years of service to the BAC before his death in August 2008. A graduate of Harvard and a veteran of World War II, Bob followed his childhood dream of becoming an architect, receiving his degree from the Harvard Graduate School of Design in 1951. A busy architect, and an active member of both the AIA and BSA, he was especially devoted to the BAC. He taught classes for many years and served as Board Chair, 1981-85.

At the memorial service, the narrator was quietly greeted by a graduate who indicated that Bob was her BAC Thesis advisor. She was also able to report that she “had just become an architect—at age 59.” She went on to describe that she started

as a mathematics major. Then she got a Master's and a Ph.D. in math, and began teaching at the college level. After several years, she "became restless to see what else one could do," and found a job in software engineering that occupied her for almost 20 years before she turned to the BAC.

"It's Never too Late"

Still intrigued by architecture, I heard about the BAC and started taking evening courses, just as an outlet. It was a wonderful, mind-opening experience for me.

It took some time before I had the nerve to quit my high-paying job, take on an entry-level position at an architect's firm and fully commit to studying architecture. I finally made the jump in 1999—at age 50. Somehow I managed to survive the grueling task of attending the BAC full-time while continuing to work full-time. Bob Sturgis agreed to be my Thesis advisor. He was a total stranger to me, but he went on to really "rescue" me from a state of total discouragement, so that I could continue pursuing my ideas and graduate with an MArch degree in 2005. And now, in 2008, I am an architect!

This scenario could not have happened without a school like the BAC . . . where I was able to pursue this crazy dream of mine while still working and handling the responsibilities of an established adult life. I came to the BAC with only a desire—without relevant experience, relevant education, or relevant talent—and have finally made my "architect dream" become reality.

CATHERINE L. (CATHY) GATES, MARCH 2005

"We the People of the BAC Welcome the American Institute of Architects to Boston"

So read a banner that hung on the façade of 951 Boylston Street, welcoming visitors to the annual convention of the American Institute of Architects, held in Boston. The BAC responded to the opportunity by hosting several events of interest to architects and most particularly to BAC alumni who might be visiting the city for the AIA convention.

At the 2008 Commencement, held at the Old South Church, 64 candidates received degrees, 42 of them (68 percent) at the graduate level. In addition, 36 (56 percent) of the graduates were women. This was the first time a majority of graduates received Master's degrees, and the first-ever BAC graduating class with a majority being women.

Honorary BAC degrees were awarded to BSA Executive Director Emeritus Richard Fitzgerald; Sarah P. (Sally) Harkness, FAIA; Melvin H. King; Robert (Bob)

Scagliotti, AIA and BAC '69; Hugh Shepley, FAIA; and Carole C. Wedge, FAIA, BAC '90, LEED AP, D.E.T (Hon), who delivered the address to the graduates.

Gentaro Miyano won the Ames Scholarship, and Juan Andres Bernal won the BSA Scholarship. Aoife Morris received the O'Marah Award.

Fall 2008 Employment Report Findings

Director of the BAC Practice Component Len Charney reported that a total of 825 concurrent BAC students in all programs eligible for degree-bearing employment were surveyed as to their experiential studies. (This number did not include Academic Only Program (AOP) students, new students, or Distance MArch candidates.)

Of the 825, 569 (69 percent) were working in degree-credit employment settings; 66 (8 percent) were working in non-related, non-credit settings; and 190 (23 percent) were currently unemployed.

Fall 2008 Honors and Awards Student Recognition Ceremony

On December 12, The BAC Honors and Awards Committee hosted a Ceremony of Celebration. Chair Brian Anderson was supported by 11 committee members (all BAC graduates) including Vu H. Alexander, '92; Gerald Couto, '70; Edward Forte, '92; Steven Habeeb, '82; Leo McCormack, '70; Gary Mendoza, '91; Oscar Morales, '04; Aoife Morris, '08; Robert Pahl, '90; Laurie Soave, '97; and Jason Wagner, '03.

This event (although not the first of its kind) represented a wonderful cross-section of achievement. BAC student recipients of 26 different sketch prize awards, scholarships, Portfolio awards, and travel awards were all recognized. There was a real sense of design achievement in the air.

2009 American Recovery and Reinvestment Act passed to fund "shovel-ready" projects to jump-start economy and prevent depression
Chesley "Sully" Sullenberger "docks" his powerless Airbus 320 safely in the Hudson River; all 155 people aboard survive
\$787 billion Obama stimulus package created to rescue economy and avoid depression

"The Long Breath"

Ise Gropius, quoted in a book the BAC published in 1982 on Dean Cascieri, observed that her husband felt "the Dean possesses that rare living thing called 'the long breath' ... and what can be achieved by long, continued and unswerving dedication to a self-set aim." Angelo was always envisioning the strategic aspect of any activity that might support the BAC, and was by nature patient with developments while persistent over the long term.

These qualities have also characterized the presidency of Ted Landmark, marked by a twelve-plus year expansion of the BAC mission of design education, reaching out through the Board of Overseers to other members of the larger community supportive of the BAC, and placing emphasis on the vital role that alumni and the BAC Development Program play in the educational and financial life of the institution.

Emphasizing inclusiveness through diversity, Ted has guided the expansion of the BAC mission by increasing degree offerings, enhancing innovation through the distance degree program, and actively promoting recognition of the global nature of design practice, as reflected in the international connections he has helped to forge in Europe and China, and especially with countries like Cuba, Great Britain, France, and The Netherlands.

President Landmark was appointed to the Board of Trustees of the ASID Foundation (an affiliate of the American Society of Interior Designers) and to the Board of Regents of the American Architectural Foundation (affiliate of the AIA). Ted has observed that “diverse design fields are changing rapidly. I am very excited about contributing to these foundations’ efforts to support innovative design education, collaborative research, and public service.”

Bigger and Younger...

Over the past five years, BAC enrollment has grown from 650 to over 1,150 students. As the size of the school has increased, the average student age has tended to decrease. This downward drift in demographics-by-age reflects an increase in students entering immediately upon graduation from high school, although new distance degree students, the very recent acquisition of the Landscape Institute program, and the next generation of G.I. Bill students at the College may tend to counteract this pattern.

Recent increases in students and decreases in age-at-admission have “tested” both the planning and delivery of classroom instruction, and especially the preparation and readiness of candidates for practice-based (credit) lab employment. Introduction of the degree offerings in landscape architecture and design studies have also compounded management problems, placing new demands on the Practice Component to (1) identify and (2) approve new credit employment settings for experiential learning.

On a positive note, these factors have also led to a greater cooperation between practice and academic faculty and administrators, and there is a shared sense that all curricular endeavors need to be transparent and more harmonious. The concept of a truly unified concurrent curriculum at the BAC is closer to being realized than ever before.

Notable changes outside the BAC have necessitated proactive modifications in Practice. The need for entry-level, support positions within local design firms has decreased, making it increasingly difficult for younger and (graphically) pre-literate Segment I BAC students to find suitable, credit-producing employment opportunities.

The introduction of Building Information Modeling (BIM) and the growing impact of software technology on the organization of design practices and project delivery has altered the roles and responsibilities of student interns as well as the intern's relationship with veteran design professionals. Candidates now need CADD skills and even some "application abilities" in project detailing to obtain credit employment.

BAC's Practice Department has responded to these transformative shifts by increasing its role as a conduit between the college's administration and firms that employ our students, to insure that classroom (academic) instruction matches more closely to the needs of the marketplace. As enrollment has increased, so has the Practice staff—to meet student needs.

LEN CHARNEY, HEAD OF PRACTICE

Stipends

With a sharp increase in enrollment, plus the introduction of several new degree offerings (especially the new Distance MArch degree), BAC faculty stipends rose in number and amount. By 2009, more than 75 percent of all BAC part-time or adjunct faculty instructing in the academic component did so under "contract-with-stipend" agreements.

However, the spirit of volunteerism or pro-bono contribution is not gone from the college, as many of the stipends do not fully reflect the degree of service rendered by the faculty. Most adjuncts choose to instruct because they want to share what they know, especially as it may help the next generation to develop properly within their design profession(s). But the BAC now needs to make better sense of this new expansion of a huge part-time adjunct faculty—320 in number, according to the 2009 ACSA *Guide to Architecture Schools*.

The Responsibilities of Leadership

Blessed with probably the largest design school faculty in the world, the institution must recognize and reward its part-time faculty in a logical, fair, and transparent fashion, while managing an adjunct group larger than the combined part-time faculties of the 11 other architectural programs in New England.

Comparison of New England Architecture Programs, 2009³

State	Program	Faculty		Students	Tuition	FinAid
		F-T	P-T			
CONNECTICUT	U of Hartford	6	15	196	\$16,500	-
	Yale University	18	78	100	34,950	62%
MASSACHUSETTS	BAC	27	320	1171	15,840	75%
	Harvard GSD	23	42	592	33,430	75%
	MassCollofA&D	6	11	62	23,000*	40%
	M.I.T.	30	3	260	34,986	15%
	Northeastern U	10	25	450	33,320	74%
	UMassAmherst	7	11	180	20,499*	40%
	W.I.T.	23	30	750	20,150	80%
RHODE ISLAND	R.I.S.of D	12	35	235	35,000	80%
	Roger Williams	23	22	375	27,384	-
VERMONT	Norwich	10	10	147	\$24,000	92%

* out-of-state

Among these schools, only the BAC and RISD offer both undergraduate and graduate first professional degree programs in architecture, while the BAC (as of this writing) has the only accredited Distance MArch degree in the country, and is the only school east of the Rocky Mountains to offer undergraduate and graduate degrees in architecture, landscape architecture, and interior design.

You Get What You Pay For

As for costs, the tuitions at the other 11 New England schools average out to about \$27,565 in 2009. The BAC tuition of \$15,480 is the lowest of any of the 12 New England schools, with the exception of in-state tuitions at the two public schools (Mass College of Art & Design and UMass/ Amherst). However, the academic portion of the BAC education—that part covered by tuition—amounts to just 65 percent, so the equivalent BAC tuition would be a competitive \$24,370. Normally, students get paid for achievement under each degree's Practice Component, which in turn is used to meet tuition and cost-of-living expenses. And while the College has continued to maintain its bachelor degree offerings at a time when its sister schools have opted en-masse to offer only masters level programs, BAC practice component expectations of its students have always been at the "graduate" level...regardless of the degree pursued.



Alumni Association President David Silverman, BArch 1994, presents the Selfless Labor Award to Don Brown, former Head of Practice and narrator of this book, in the Leon Bailey Reading Room, 2009. (Copyright Liz Linder)

Mastering the Process: Lifelong Learning

The BAC has historically appeared to make a daunting time demand on those interested in studying design. The length of that study has often been an impediment. What hasn't been well understood is that the preparations required to become licensed to practice are at the heart of the BAC approach. At every other design school, the degree is the target. At the BAC, the lifelong learning tradition feeds into a further reality. The degree is now one of two credentials necessary to the design licensure process, requiring an active involvement in continuing education to renew that license.

BAC Alumni Association Selfless Labor Award

The fourth Selfless Labor Award from the BAC Alumni Association went to Don Brown.

Seventeenth Cascieri Lecture in the Humanities

Steve Badanes, an architect and educator who promotes the design/build (architect as construction contractor) approach through his firm Jersey Devil delivered the Cascieri Lecture, "Jersey Devil: Architect as Artisan," which entertained and informed a packed Cascieri Hall audience.

At the 2009 BAC Commencement, held at the Old South Church in Copley Square, 100 individuals completed their studies. The majority, 62, received graduate degrees, 48 in Architecture and 14 in Interior Design. January graduates numbered 46 of all the degree recipients. Among the class of 2009 were 12 Distance MArch recipients, the first of their kind to complete BAC degree studies.

The four Honorary Degree recipients included William Hodgins, ASID; Landscape Architect Carol R. Johnson; Frederick A. (Tad) Stahl, FAIA; and Marshall

E. Purnell, FAIA, NOMAC, who also delivered the annual Commencement address to the graduates.

Elizabeth Jane Moran won the Ames Scholarship. The BSA Scholarship was awarded to Michelle Stadelman. Jonathan C. T. Garland received the O'Marah Award.

BAC Commencement Outcomes: March of the Master's

In the decade after the first BAC Master's of Architecture degrees were awarded to Kyle Brunel and Anne Elizabeth Sullivan in 2000, and the first Master's of Interior Design degree was conferred on John A. Poulin in 2001, a total of 324 Master's degrees were earned by BAC graduate students. Beginning with the Class of 2004, the percent of Master's degrees awarded—through 2010—has been 55 percent (281 out of a total of 507). This trend will undoubtedly continue.

Does that mean the end of the Bachelor's as a first professional degree? The narrator hopes not, as inclusiveness is at the heart of the BAC. And if or until the NAAB, LAAB, and/or CIDA decide that they will no longer accredit the Bachelor's, there's much to be learned from younger students, as they strive for their Bachelor's degree here, especially their enthusiasm and their ability to deal with the virtual world's electronic aspects, the envisioning of 3-D spaces through 2-D means, and their energetic willingness to continue asking questions.

A Dream Realized

A fearful passion, and wet . . . that's what I felt coming to the Center's May 2000 Open House on a rainy night in the Back Bay. . . . For me this was the proving time. Standing there in the ground floor McCormick Gallery marveling at the exhibits and wealth of creativity, I knew this was when my dreams from an eight year old could no longer be deferred, but put into action! I believe only those with a dream and the passion to pursue it make it at the BAC. . . .

The BAC for me was not only a place to learn architecture but also to learn the when, why, who and what of life's journey. I remain deeply honored and gratified for the wealth of opportunity which the BAC has afforded me over the years. I am committed to it as a "cause" and will remain in its service as a cheerful supporter and advocate—especially for new students—in the hope that they will benefit as I have.

JONATHAN C. GARLAND, BAC CLASS OF 2009

Tomorrow's Designers: BAC 2009 Summer Academy

For twenty days in July 2009, 80 secondary school students actively explored BAC design studio fundamentals. They created prototype chairs, dwellings, and urban public



The Boston Architectural College Class of 2009 stands in front of 320 Newbury, with President Ted Landmark front and center. In contrast to classes in the 1950s, with perhaps five people receiving certificates of completion, the Class of 2009 included 100 graduates in Architecture, Interior Design, and Design Studies, more than half of whom received Master's degrees. (Copyright Liz Linder)

spaces. They experimented with free-hand sketching, collage, model-making, mapping, diagramming and computer-rendering. They also considered how design might improve communities.

The Robert Houseman and Richard Kirkham Fund for Diverse High School Students Entering the Design Professions supported some Academy candidates as part of an effort to address the deficiencies and disparities in demographic diversity within the several design professions. This program was designed to establish a new model for attracting, instructing, nurturing and supporting diversity within undergraduate professional design programs . . . extending ultimately to the design professions themselves.

The 2009 BAC Summer Academy class also included several international students (from South Korea and Turkey), a handful of participants from out-of-state or elsewhere in the New England region, and many from the greater Boston area.

KARA PEET, SUMMER ACADEMY DIRECTOR
AND BAC DIRECTOR OF STUDENT DEVELOPMENT

The Summer 2009 Academy was its thirty-fifth edition. It is a delight to realize that from the modest beginnings of this important continuing education outreach program (the narrator's first Academy class had 10 candidates back in 1974) the program in 2009 had grown eight-fold.

Solar Decathlon and a Rising Sun

The Boston Architectural College competed in the U.S. Department of Energy's Solar Decathlon. As one of 20 schools worldwide selected to design and construct a net-zero energy solar home on the Washington, DC, Mall in September 2009, our students brought us to this place. Self-starters, high achievers, able to both think about designing how we should live on the earth and able to implement a beautiful and responsible scheme for doing so, BAC students from all our design disciplines challenged the normal way of things with this two-year-long student project. We could not have chosen a better time for the challenge.

While on the subject of housing, many supposed innovators have been concentrating on the form of housing in the past, it is housing's performance that also requires a major focus from designers.

We are partnered now with Tufts University, engaged in collaborative learning; integrated design; and ultimately, integrated project delivery: This is what we are doing, on the international stage; and as a result, no matter how the Solar Decathlon competition ends next September, the BAC wins.

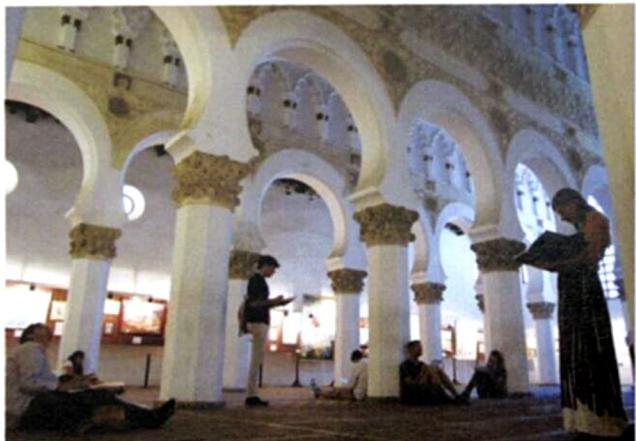
JEFFREY M. STEIN, AIA, FORMER BAC DEAN AND HEAD OF ARCHITECTURE

A Blog of Their Own...

<http://thebacstudentdevelopmentblog.blogspot.com>

A strong case might be made for the redirection of what were formerly known as BAC student publications. It appears that some of Atelier's energies have been reconstituted inside the blog. When you consider the fine print in their invitation to visit, it takes the form of a sincere request from an active and varied virtual design community: "visit the BAC student development blog for breaking news & event highlights, lectures, films, trips, sports, opportunities & more."

- 2010 The tallest skyscraper in the world, Dubai's 160-story, 2,717-foot Burj Khalifa, designed by Adrian Smith of SOM, opens as thousands of tourists seek observation deck tickets at \$27 each
- Completion of MAXXI—National Museum of the 21st Century Arts, in Rome, designed by Zaha Hadid
- A 7.0 earthquake hits the island nation of Haiti, with over 200,000 lives lost, 300,000 injured, and perhaps a million or more left without food or shelter
- Deepwater Horizon oil platform explodes in Gulf of Mexico, resulting in one of the largest oil spills in history and fouling the Gulf Coast
- CERN atomic researchers trap antimatter for the first time



BAC students sketching in Santa Maria la Blanca, Europe's oldest standing synagogue building, in Toledo, Spain. Even in the electronic age, travel intensives are considered essential to design education. (Photo courtesy Richard Griswold)

Recycling in the Past Year

Art Byers, energetic BAC director of facilities, reported at the end of the first week in January 2010, that "in the coming weeks, the new system (single-stream) requires just two trash containers be placed in areas around the campus. One will be for food-contaminated items and broken glass, while the other will be for everything else (cardboard, foam core, mixed paper, glass, plastics, and metals). At each work station two containers will be provided. Going forward the larger of the two will be for recycling, while the smaller (and hopefully less used) will be for food-contaminated items and broken glass." Good design is always found in the details.

According to the 2009 Annual report, BAC conservation and recycling efforts resulted in: 246 trees saved from being cut down; 5,636 gallons of oil saved; 57,810 kilowatt hours of electricity saved; 101,168 gallons of fresh water saved; 867 pounds of polluting effluents avoided; 48 cubic yards of landfill space saved.

Art Byers and his staff continue to set a *green* example for all who use the college's facilities.

Eighteenth Cascieri Lecture

Anne Hawley, Norma Jean Calderwood Director of the Isabella Stewart Gardner Museum, delivered the Cascieri Lecture, "Time Starts," about the museum's new Renzo Piano-designed wing.

BAC Alumni Selfless Labor Award

The fifth Selfless Labor Award from the BAC Alumni Association went to Peter Steffian, longtime leader of the BAC Development Committee.

At the 2010 BAC Commencement, held at the Old South Church, 122 individuals

completed their studies in Architecture, Landscape Architecture, Interior Design, and Design Studies.

The Honorary Degree recipients included Boston Mayor Thomas M. Menino; award-winning writer and architect Robert Campbell, FAIA; writer and philanthropist William Houseman, Hon. AIA; and Ruth Ganong, the BAC's first woman graduate.

Zachary Craun won the Ames Scholarship, and Colin Booth and Theodore Schwartz won BSA Scholarships. Aki Ichizuka received the O'Marah Award.

President Landmark Looks Back

"The BAC has since evolved from a small, regional architecture school into a global design resource in a distinctive urban campus, thanks to the great work of dedicated faculty, passionate students, vigilant governance, and supportive employers. It has been a delightful challenge for me to have facilitated and shepherded this transformation."

Giving Back to the BAC

Upon graduation, I joined with a fellow alum, a Yale graduate, and another from Ohio State to teach a BAC design studio. Studios were "presented" at a large meeting in Cascieri Hall, where students would "sign up" with the studio that best met their needs. During the mid 1980s it was time for me to take a break . . . only to be called back in 1989 by Elsie Hurst, BAC director of administration. I could never say no to Elsie. My single charge was—as a member of the "Club" Centennial Committee—to fill the Copley Plaza Hotel ballroom with 450 celebrants. I did, and things went so well that the BAC has successfully kept on finding other "single charges" for me ever since.

Following Dean Cascieri's 90th birthday celebration (1992) the alumni created the ARCANGELO CASCIERI LECTURESHIP IN THE HUMANITIES in honor of the Dean's 50 years of volunteer service to the institution. Over \$7,000 of unsolicited funds were donated by many who attended his birthday celebration. I and others worked with the real founder of the lecture—Andy Filoso (BAC 1965)—to use the donations to fund the series for the next three years.

During this time I was chair of the BAC Board of Directors, while also serving on the Lectureship Committee. As chair I asked the BAC Board to vote—up or down—the proposal to establish an Interior Design department. They voted to go forward with the program. Concurrently, the Cascieri Lectureship went into its third year, with

funding almost all used up. After some discussion with other Board members, we concluded that without a permanent funding vehicle the series would disappear. My last act as Board chair was to establish the Cascieri Lectureship Endowment. The Board chair's discretionary fund of \$2,500 became the base for beginning it, and within two years alumni, volunteers, and friends brought the fund to over \$130,000. Although many alumni donated, much of the funding came from non-alumni, including architects, designers, and friends who honored Cascieri's work at the Center.

After the Lectureship's third year, I was asked by Fred Noyes to chair its committee. I accepted reluctantly. As of this writing, we are planning for the seventeenth lecture in the series. To date, all speakers have volunteered their services, while their quality is testimony to the "long breath" of the BAC, her alumni, faculty, friends, and staff.

During my tenure at the institution as a student, faculty member, and volunteer, the institution has continued to evolve, from a volunteer-based program to one with a professional staff managing a stipend-rewarded adjunct faculty. The BAC mission still aims at serving "the good of learning; the good of contributing; the good of idealism; and the good of humanity." The Darwinian process of professional instruction moves slowly at the BAC. What doesn't change is the humanity and generosity of its volunteers, alumni, friends, and supporters at other design schools. The giving by those who did not attend the BAC is particularly notable, especially as they have supported and believed in practice-based learning . . . as enhanced by the idealism of the BAC ethos.

BERNARD (BERNIE) GOBA, BARCH 1969, PAST CHAIR, BOARD OF DIRECTORS AND ALUMNI BOARD, AND CHAIR OF CASCIERI LECTURESHIP

Epilogue

The pace of change in professional design and education as documented in this book will never again be as slow as it was throughout the twentieth century. Spatial design professions have become more engaged in global practices that mandate new ways of working and new technologies. We are in the midst of the most dramatic changes in the past century of design practice innovation.

Design education has lagged significantly behind the changes taking place in twenty-first century professional practice. Education is becoming more holistic, agile, and collaborative across disciplines, just as professional design is. Transformative changes are taking place in visioning and implementing what our schools teach in order to better prepare graduates for the vicissitudes they encounter when they are full-fledged members of diverse and rapidly changing design workplaces. The BAC has become a leader in that process of educational transformation.

Challenges of Rapidly Changing Design Professions

Major business transformations have taken place as technology, globalization, consolidations and mergers, re-engineered project delivery methods, wider client expectations of what the value proposition of retaining a designer might be, tighter schedules, and talent transitions have re-shaped the design industry. Firms have pared staff and changed project delivery methods. The AIA has reported that about a quarter of all American architecture firms vanished over the past few years; yet McGraw Hill's recent *Architectural Record* survey of 1,007 architects predicts a shortage of qualified designers by 2014.

"Sustainability" has grown in importance, both as a cost-saving and carbon-reducing goal for schools and firms, and as an essential strategic component of firm and institutional survival, as individuals seek upgraded skills to provide greater value to clients. Studies in sustainability, landscape architecture, and environmental design are beginning to enhance evidence-based approaches to improving health and well-being. Design schools are embracing environmental and energy studies, thanks also in part to student and faculty initiatives and NAAB guidelines. Yet in relation to the long-term *sustainability of our profession*, our schools have rarely taught the specific tools necessary for effective design management, business survival, or professional lifelong learning. Sustainability must also incorporate *professional adaptability* for firms and individual practitioners who must know how to weather rough economic periods.

The demands of achieving professional adaptability have produced structural shifts in how design services are delivered to clients and, to a lesser extent, in how professional design education is delivered to students. In practice, new technologies, lean business practices, and accelerated production schedules have made firms more agile and efficient in delivering value to their clients.

Challenges Facing Design Schools

Changes in the design industry, and in our schools, are taking place in conjunction with higher-education trends toward curriculum revisions that shorten programs, add online education, combine traditional disciplines, introduce lifelong learning, and are driven by deeper evaluations of learning outcomes. As self-selecting, free-form, do-it-yourself higher education curricular programs ("DIYU"), collaborative Massive Open Online Courses ("MOOCs"), the use of social media for teaching purposes, or full-bore, online, for-profit universities grow in number, accredited nonprofit professional design schools such as the BAC are providing more evidence-based *rigor and outcomes assessment* to assure that graduates are well equipped for professional practice.

Vision and Future Purpose as Catalysts for Change

Thanks to the ongoing involvement with practitioners documented in this book, the BAC has responded to changes in the profession by *significantly revising our practice-based curricula*, and by implementing innovative pedagogical strategies to attract, retain, graduate, and sustain in practice the best possible spatial designers now being educated in America. Annual accreditation visits from various professional program accreditors have assured ongoing institutional self-assessment. As a result of this input from practitioners and educators, the College has repositioned itself to be a leading provider of multifaceted urban spatial design learning that relies more on analyzing transdisciplinary evidence from field studies, develops critical thinking skills, and prepares graduates to enter widely divergent design-related fields, some of which would not have been imagined just a few years ago.

Among the hundreds of accredited and unaccredited design programs in the United States, the BAC is one of a handful of schools offering accrediting professional spatial design education in all three primary disciplines of Architecture, Interior Design, and Landscape Architecture, and we have been the only such school in New England. Each design discipline encompasses a distinctive *body of knowledge* that is specific to that discipline, and overlaps in part with the others. The traditional view that one discipline dominates or incorporates knowledge of all the others is melting as Interior Design's awareness of human behavior, Landscape Architecture's knowledge of sustainability practices, and Architecture's use of innovative building forms meld to create more useful, efficient, and delightful designs.

Access to a diversity of disciplinary offerings within a school enables the aspiring designer to enter professional programs without knowing *a priori* which discipline best suits her or his professional inclinations; indeed, many students transfer internally when exposed to disciplines they may not have initially considered. This expanded diversity of cross-fertilizing offerings also enables schools to teach *design thinking* and *client problem-solving skills* across traditionally accredited course sequences.

The BAC's Anticipation of Future Design Education Needs

Professional spatial design education cannot maintain the status quo with any expectation that graduates will continue to exhibit skill-sets relevant to the marketplace needs of the future. The work of aspiring practitioners emerging from our schools must be more collaborative, holistic, managerially agile, evidence-based, hands-on, cognizant of client needs and expectations, technically proficient, comprehensive, and socially relevant.

In recent years, BAC faculty and our extended practitioner community engaged in a comprehensive review and revision of our on-site curricula. Our purpose has been to create innovative and collaborative, practice-based, accredited courses of study that draw upon the resources of our community of instructors to educate the next generation of socially responsible professional design practitioners and leaders.

Fundamental to the curriculum redesign are these aims: (1) to provide a transdisciplinary foundation program for all students at both the undergraduate and graduate levels; (2) to create and maintain a system of competency-based assessment that provides ongoing feedback to students and information that supports the continuous improvement of our programs; (3) to more thoroughly integrate practice and academic learning; (4) to improve retention through integrating coursework, creating a developmental progression through curriculum, establishing student cohorts and studio culture, clarifying the differences between graduate and undergraduate professional education, and placing professional practice at the core of learning; (5) to shorten programs to make them more competitive with current practices, as a way of reducing student costs and indebtedness; (6) to provide undergraduate programs offering at least 12 credits per semester in order to attract international students at the bachelor's level.

Achieving Excellence in Professional Design Education: Applied, Practice-Based Learning, and Gateway Programs

At question is how clear learning outcomes are achieved and measured in practice settings where *applied learning* takes place. The BAC has long relied on assessing how practice-based learning enriches the growth of professional skills. What we have learned in this realm has also informed how we assess learning outcomes in workplaces and community settings outside traditional design studios and classrooms. This is important to how interns and practitioners engage in effective lifelong learning and participate in shared communities of research and learning.

Several years of supervising a variety of projects in firms and community settings has enabled BAC staff to expand upon Don Brown's work as Head of Practice, and to refine how learning outcomes are achieved in community-based projects that provide service-learning opportunities for students. Traditional project manager assessment tools applicable to intern performance in firm settings have been refined to incorporate self-reflective tools that lay a strong foundation for lifelong learning for BAC graduates.

Simply placing an intern in a work setting is no guarantee that effective learning is actually taking place, so the assessment of learning outcomes is paramount as NCARB and the BAC broaden the range of firm and community settings where internship credits can be earned. Experiential learning in practice is hardly new, but its forms and outcomes merit periodic rigorous assessment. Faculty and practitioner training and calibration, practitioner oversight of student learning, staff reviews of student and faculty reports, and periodic rigorous self-assessment have long marked the evolution of the BAC's practice-based learning.

Online and Distance Learning

One measure of the BAC's adaptability is that we remain the only professional college in the United States offering an accredited online Master's degree completion program in Architecture. Our experience in this area has led to the development of hybrid design courses that enable other matriculating students to undertake part of their work on-site and part of their work at a distance. Both our Historic Preservation and Sustainability programs rely heavily on online and hybrid pedagogies. Tighter online learning communities have emerged, and hybrid courses are being developed within our matriculating programs. In this new world of facilitated online design education, learning takes place peer-to-peer, as well as top-down, and we have observed that learning also takes place from the student level up, as learners authenticate, expand upon, and enrich binary teaching modes. Rather than representing a decline in the hegemony of traditional one-way authoritative knowledge transfers from faculty to students, online initiatives enable learners to validate and expand upon the lecturer's catalytic inspiration of further research into the subject being presented. This encourages deeper engagement with the subject and becomes the essence of lifelong design thinking and commitment to continuous exploration and learning.

Strategic Alliances and Global Learning

Practitioners have learned that, in order to best serve their clients, their practices must increasingly be holistic and collaborative across disciplines. Small professional schools such as the BAC have entered into strategic alliances in order to provide the array of offerings available at large universities and expand our intellectual programming and depth of material resources. As Don Brown notes, we are largely unburdened by the bureaucratic strictures that preclude entering into such arrangements at large, public universities. Curricular changes have been made to enable more international students to enroll at the BAC, and to facilitate more learning abroad.

The Emerging Future of Design Education

Professional design-school education is very tough and stressful. It requires high levels of individual effort and demonstrable outcomes. Students are generally admitted to design

schools based on their demonstrated *creativity* as expressed in portfolios and/or written statements. Students graduate from professional design schools based on their demonstration of professional *proficiency* and creativity. They often drop out of programs because they lack a firm grasp of what the profession requires before they enter their programs; because the education can be a point of entry into other fields such as engineering, business management, or art; because the workload, time demands, and stress are much greater than anticipated; and because the education sometimes emphasizes design aesthetics more than pragmatic space planning and building development.

As the BAC has revised our curricula, we have had wide-ranging discussions about what the connection may be between creativity and technical proficiency, and how are they recognized, melded, and nurtured in schools seeking the growth of both. We have questioned what the challenge is of teaching cognitive and noncognitive skills such as persistence, self-confidence, self-control, and conscientiousness. The BAC has now presented, managed, and assessed a half-decade of innovative online courses and certificate programs, and what we have learned is transforming our more traditional on-site programs. We have also asked how we can best evaluate distinctive individual contributions in the collaborative work that is essential to successful cross-disciplinary learning.

Our design professions will never again change as slowly as they have over the past century—nor will the pace of change be as measured as it is today. Our educational programs must become more agile, adaptive, innovative, and progressive in anticipating what design professionals will need in the future. At the BAC, we have welcomed the opportunity to address these changes.

Dr. Theodore C. Landmark

President, BAC; President, NAAB

October 8, 2012



This 2012 view of the BAC from Dalton Street shows 951 Boylston, the most recent addition to the College, in front of 320 Newbury with its illuminated mural. (Photo by Bonica Ayala, copyright Boston Architectural College)

The BAC Archives

Designed in Boston now goes out in the world to represent the Boston Architectural College and I hope it holds some surprises, even for those familiar with the institution. I trust also that it will inspire and inform further research into the importance of the BAC to design education and Boston, past and future. As BAC Archivist I have been proud to help prepare this volume and grateful for all that I have learned about the history of the College in the process.

To create this journal-history, Don Brown relied heavily on the institutional Archives to document the BAC's earliest decades. Don arrived at the BAC in the 1970s. We relied more on his memory, his friends, and his personal archives from that point on in the text.

Over the years, several individuals have helped to build the BAC Archives. Zane Lumelsky, Katherine Hammond-Baker, and Liz (Boucher) Copenhagen are a few, the fruits of whose efforts remain. Eclipsing other early efforts is that of BAC Library Director Susan Lewis. Not only did Susan provide shelter for historical records in the Library, she also undertook planning for a formal Archives program at the BAC, which became a reality in 2005. Without her tenacious and determined focus on the creation of a permanent, funded Archives, we would have lacked the resources to create and fact-check the contents of this journal history. To borrow a phrase from Don: "You're the best!"

The list of those who have made donations to the Archives reads like a "Who's Who" of the BAC community: Bert Buffey, longtime BAC executive secretary, whose careful stewardship of the institution's records saved most of what we now have to document the early Club days; Elsie Hurst, BAC administrator, whose files show the growth of the BAC from 1966 through the Centennial in 1989; and Don Brown, who donated his working papers that demonstrate the development of initiatives and programs over more than three decades at the BAC. Hugh Shepley, Herb Glassman, Clare Moorhead, Ann Gulesian, Joe DiStefano, Dean Cascieri, and so many others have also helped to illuminate BAC history by giving papers and drawings to the Archives. As we develop our records management capabilities, we also consistently identify critical, permanent, internal record groups that can be transferred to the Archives. Every contribution strengthens the BAC's institutional memory.

From those seeking documentation of current College rights and possessions to those whose inquiries have a more traditional, historical bent, students, faculty, staff, alums, and members of the public have all consulted the BAC Archives with success. The BAC Archives provides the evidence that makes a wonderful journal-history like *Designed in Boston* possible.

Kris Kobialka, C.A.

BAC Archivist and Institutional Records Manager

Use of BAC Archival collections is by appointment only. Reference inquiries can be directed to the Archivist by telephone, or preferably e-mail: kris.kobialka@the-bac.edu.

Notes

Chapter I

1. Margaret Henderson Floyd, *Architectural Education and Boston* (Boston: Boston Architectural Center, 1989), 1-19.
2. Boston Streets: Mapping Directory Data (<http://bcd.lib.tufts.edu>), consulted June 2010.
3. Alexis-Charles de Tocqueville, *Democracy in America*, vol. 2 (New York, 1840), section 2.
4. Wilbert R. Hasbrouck, *The Chicago Architectural Club: Prelude to the Modern* (New York: Monacelli Press, 2005).
5. In 1859, Ralph Waldo Emerson recorded in one of his journals, "T. Appleton says, that he thinks all Bostonians, when they die, if they are good, go to Paris." Joel Porte, ed., *Emerson in His Journals* (Cambridge: Belknap Press of Harvard University, 1982), 486.
6. A flyer advertising a BAC Conversazione (as the frequent evening talks were called) in 1889 promises: "The Subject for Discussion will be, 'Architectural Travels in Europe.'" Robert Swain Peabody was scheduled to talk on England and Robert Day Andrews was to talk on France. Travel talks were very common throughout the history of the BAC and reflected the large role that travel played in the education of architects at this point in American history. BAC Archives, (RG 035) BA Club Records, Scrapbook 1888-1891, 124.
7. The most comprehensive study of Cram and his place in Boston architecture is Douglass Shand-Tucci's two-volume biography, *Boston Bohemia, 1881-1900* (Amherst: University of Massachusetts Press, 1996) and *Ralph Adams Cram: An Architect's Four Quests—Medieval, Modernist, American, Ecumenical* (Amherst: University of Massachusetts Press, 2005).
8. S. R. Koeler, *The United States Art Directory and Yearbook [1st-2d year]: A Guide for Artists, Art Students, Travellers, etc.* vol. 1 (New York, London: Cassell, Petter, Galpin & Co., 1882-1884), 7-8. Consulted April 20, 2011 at <http://www.archive.org/details/unitedstatesart01koeh>; Harry L. Katz, "Educating American Architects: Arthur Rotch in Boston, 1880-1894" (unpublished manuscript, ca. 1991), 76-77.
9. The BAC's Memorial Library holds a copy of this sketchbook, published in 1883.
10. Marvin E. Goody and Robert P. Walsh, eds., *Boston Society of Architects: The First Hundred Years 1867-1967* (Boston: Boston Society of Architects, 1967), 47.
11. Harry L. Katz attributes this quotation to Arthur Rotch in "Architectural Education for America. I.—The Ecole des Beaux Arts," *The Engineering Magazine* 7, no. 1 (April 1894), 39-42.
12. BSA Website, Rotch History page, <http://www.rotchschlorship.org/competition/history/>, consulted September 17, 2008.
13. Clarence H. Blackall, "Seed Time and Harvest" (unpublished manuscript, Boston Public Library), 203, 206, <http://www.archive.org/stream/seedtimeharvestm00black#page/202/mode/2up>, consulted October 2011.
14. "BSA Yearbook" (Annual Report) in Scrapbook, 1905, BSA Archives. The Sketchbook Fund of the Association and the Portfolio Fund of the BSA were not merged until 1905, though the Sketchbook Fund became formally BSA controlled in 1886.
15. "A New Artistic Club: Architects of Boston form a Social Organization," *Boston Herald*, September-October 1888, BAC Archives, (RG 035) BA Club Records, Scrapbook 1, 1888-1891, 14.
16. *Boston Herald*, September-October 1888, BAC Archives, (RG 035) BA Club Records, Scrapbook 1, 1888-1891, 14.
17. "Architectural Club: Its Further Organization—Club House Arrangements," *Boston Herald*, September-October 1888, BAC Archives, (RG 035) BA Club Records, Scrapbook 1, 1888-1891, 14.
18. "The Boston Architectural Club," *Boston Herald*, December 1, 1888, BAC Archives, (RG 035) BA Club Records, Scrapbook 1, 1888-1891, 18.
19. "A New Artistic Club: Architects of Boston form a Social Organization," *Boston Herald*, September-October 1888, BAC Archives, (RG 035) Club Records, Scrapbook 1, 1888-1891, 14. For lovers of terminology, use of the term "draughtsman" essentially ended about this time, and in its place "draftsman" came into use. Also, the use of the English "double ell"—as in Rotch Travelling Scholarship—continues to the present day for that award.
20. Boston Architectural Club, Certificate of Corporation, 1889, BAC Archives, (RG 035) BA Club Records.
21. Margaret Henderson Floyd addresses this in *Architectural Education and Boston*, 41. There is also ample evidence in the BAC Archives of the co-habitation of the BAC and BSA and also the financial support the BSA provided.

Chapter 2

1. "Boston Architectural Club Commencement of Classes, Season of 1890-91," Class Committee Catalog, BAC Archives, (RG 035) BA Club Records, Course Descriptions.
2. BAC Archives, (RG 035) BA Club Records, Scrapbook I, 1888-1891, 152.
3. "Boston Architectural Club Commencement of Classes, Season of 1890-91," Class Committee Catalog, BAC Archives, (RG 035) BA Club Records, Course Descriptions.
4. "About the Old South Church Will Rise a Magnificent Business Building," *Boston Herald*, November 30, 1892.
5. Fireproof construction was important in Boston at this time, with many citizens still able to remember the deadly fire of 1872, "Architectural Club's House—To be Placed on the Old South Land," *Boston Transcript*, November, 29, 1892.
6. The early history of the BAC Atelier is unclear. It appears that there was no permanent atelier space until about 1903. However, Ripley states in *Pencil Points* that the Club members were able to prepare for classes in the BAC rooms on Tremont Street. Hubert Ripley, "Chronicles of a Eupeptic," *Pencil Points*, December 1938, 752-53.
7. Eric Ellis Soderholtz who was, according to Ripley "an architectural draftsman, an electrician, a chemist, a metal worker, a designer and manufacturer of concrete garden pottery and accessories" sublet a tiny room from the BAC at 5 Tremont Place and was a member of the Poor Draftsmen. Ripley, "Chronicles of a Eupeptic," 752-53. Ripley would later serve as president of the BAC (1903-1905), become a fellow of the AIA in 1926, and serve as BSA president (1926-1928).
8. On the MIT Museum Website, Blackall is referred to as the conduit for the Chicago approach to come to Boston. The site also states that the "deep overhanging cornice" on the Carter-Winthrop building was a device often used by Louis Sullivan in the design of his tall office buildings, <http://web.mit.edu/museum/chicago/blackall.html>.
9. An excerpt of the Will of the Late Arthur Rotch appeared in "Special Meeting of the Directory March 21, 1895," BAC Archives, (RG 035) BA Club Records, Minutes Book 1894-1905.
10. "Boston Architectural Club Commencement of Classes, Season of 1890-91," Class Committee Catalog, BAC Archives, (RG 035) BA Club Records, Course Descriptions; "Boston Architectural Club Announcement for 1907-1908," BAC Archives, (RG 035) BA Club Records, Course Descriptions. This source also states, "it is the intention of the directors to prepare men to enter the Architectural courses of Technology [MIT], Harvard, or any other institution as regular or special students." At this time the BAC was conferring neither a diploma nor a degree.
11. According to papers in the BAC Archives, a physical space for an Atelier remained a cherished goal for the BAC students until at least 1903: "It would be desirable to have a room where members of the classes could work together at any time . . . and not have to grind along alone in the office or at home. . . . The advantage of an "atelier" system to the younger men would be very great," "Report of the Class Committee 1902-1903," BAC Archives, (RG 035) BA Club Records, Class Committee 1902-1916.
12. "The proposition reported by the Joint Committee of the Free Architectural Atelier was read. After some general discussion the report was ratified without change," BAC Board Meeting Minutes, January 11, 1895, BAC Archives, (RG 035) BA Club Records, Minutes Book 1894-1905. It is later made clear by the Secretary of the Board that the BSA and BAC acted together to establish the Atelier, "Annual Report of the Secretary for the year ending Oct. 7, 1895," BAC Archives, (RG 035) BA Club Records, Minutes Book 1894-1905; this action is also referred to in the BSA Records BSA Archives, Record Book, 1882-1897.
13. BSA Record Book, 1882-1897, Boston Society of Architects Archives.
14. F. Manton Wakefield, BAC Secretary, to D. Despradelle, Architecture Department, Mass. Inst. Technology, December 31, 1894, BAC Archives, (RG 035) BA Club Records, Secretary's Correspondence, folder 48-53.
15. F. Manton Wakefield, BAC Secretary, to John W. Estabrooks, Esq., May 31, 1895, BAC Archives, (RG 035) BA Club Records, Secretary's Correspondence, folder 56-66; "Report of the Quarterly Meeting of the Boston Architectural Club held Monday evening, December 2, 1895," BAC Archives, (RG 035) BA Club Records, Minutes Book 1894-1905.
16. "Boston Architectural Club Prospectus 1896-97," BAC Archives, (RG 035) BA Club Records, Scrapbook III, The Club Vacation Traveller Scholarship was the BAC's answer to the Rotch Travelling Scholarship, established in 1896, according to the BAC Archives, (RG 035) BA Club Records, Minutes Book 1894-1905.
17. "Boston Architectural Club Class Committee 1897," reply postcard, BAC Archives, (RG 035) BA Club

Records, Scrapbook III. C. Howard Walker was a watercolorist of some note. He was a benefactor of the BAC and had a great appreciation for the fine and decorative arts.

18. All data relating to BAC presidents from inception was taken from the "Boston Architectural College Leaders Timeline," prepared by the BAC Archivist from primary sources in 2006.

Chapter 3

1. W. J. J. Garrity, Report of the Class Committee, in "Prospectus, 1899-1900," BAC Archives, (RG 035) BA Club Records, Scrapbook III.
2. Garrity, "Prospectus, 1899-1900." At this point the BAC was offering the following classes: "Planning, Modelling, Construction, Pen and Ink, Sketch Class, Life Class, French Class (*advanced French*), and Water Color."
3. Timothy Walsh, Report of the Entertainment Committee, in "Prospectus, 1899-1900."
4. Edward Percy Dana, "Special Notice, December 12, 1900," BAC Archives, (RG 035) BA Club Records, Scrapbook III.
5. Irving T. Guild, Report of the Press Notices Committee, in "Prospectus, 1899-1900."
6. "The Better City. Bulletin of the Metropolitan Improvement League, Boston, October 1, 1909," BAC Archives, (RG 035) BA Club Records, Metropolitan Improvements.
7. In the Boston Architectural Club papers (Scrapbook III) there is a notice to the members about the proposed scheme to move in with the Twentieth Century Club at 2 Ashburton Place. It is possible that the BSA, BAC, and Twentieth Century Club were not able to hammer out a favorable agreement in the time allotted and postponed the arrangement. The housewarming at 14 Somerset Street was held on November 10, 1900, Timothy Walsh, Entertainment Committee Report, in "Prospectus, 1900-1901," BAC Archives, (RG 035) BA Club Records, Scrapbook III.
8. "Boston Society of Architects Rotch Travelling Scholarship," printed invitation: "Exhibition of the work of Mr. Louis C. Newhall, fifteenth holder of the Scholarship, together with the drawings submitted for the competition of 1901 at the rooms of the Twentieth Century Club, 2 Ashburton Place, Boston, May 13 to 18, inclusive," BAC Archives, (RG 035) BA Club Records, Scrapbook III.
9. Sarah Allaback, *The First American Women Architects* (Urbana and Chicago: University of Illinois Press, 2008), 60.
10. "Boston Society of Architects, Boston Architectural Club, Invitation," November 1, 1902, BAC Archives, (RG 035) BA Club Records, Scrapbook III.
11. *Year Book of the Boston Architectural Club, 1903-1904* (Boston: Boston Architectural Club, 1904), 5, BAC Archives, (RG 035) BA Club Records, Scrapbook III.
12. Edward Percy Dana, "Annual Report of the Secretary," in *Year Book of the Boston Architectural Club, 1903-1904*, BAC Archives, (RG 035) BA Club Records, Scrapbook III.
13. Dana, "Annual Report of the Secretary," 7.
14. Dana, "Annual Report of the Secretary," 8.
15. E. H. Prichard Jr., House Committee Report, September 27, 1904, BAC Archives, (RG 035) BA Club House Committee, 1907-1940.
16. "Season 1903-'04 Public Course of Lectures Illustrating the General Field of Architecture," BAC Archives, (RG 035) BA Club Records, Scrapbook III. The secretary of the BAC states that the lectures are an important part of the BAC's "value to the community at large," William Stanley Parker, "Report of the Secretary for 1906-1907," BAC Archives, (RG 035) BA Club Records, Annual Meeting, 1906/07.
17. Charles E. Patch, "Library Committee Report, October 5, 1905," 1, BAC Archives, (RG 035) BA Club Library Committee, 1904-1942.
18. "Special Meeting of the Directory, January 27, 1905," BAC Archives, (RG 035) BA Club Records, Minutes Book, 1894-1905.
19. "Boston Architectural Club Exhibition of Architecture and the Allied Arts," BAC Archives, (RG 035) BA Club Records, Scrapbook III.
20. "Scotch Night," BAC Archives, (RG 035) BA Club Records, Scrapbook III. Orpheus, son of the muse Calliope and the god Apollo was said to be an unparalleled musician, with the power to move both animate and inanimate objects with his music.
21. The BAC Archives hold a copy of the Beaux-Arts Calendar for 1909-1910, listing the Pugin Warren and Paris Prizes. Staggered in sequence, two classes of problems were offered, over ten months. This was demanding of someone who was also employed as a draftsman at a Boston architectural firm, but Atelier members sought the challenge of getting their work advanced to New York where it would compete for prizes. The source of the quote and statistics in the text is William Stanley Parker, "Boston Architectural Club, Report of the Secretary for 1906-1907," 1, BAC Archives, (RG 035) BA Club Records, Annual Meeting, 1906/07.
22. Parker, "Boston Architectural Club, Report of the

Secretary for 1906-1907."

23. "Associated Committee [flyer]," BAC Archives, (RG 035) BA Club Records, Scrapbook II, 31; Wilbert R. Hasbrouck, *The Chicago Architectural Club: Prelude to the Modern* (New York: Monacelli Press, 2005).
24. "Call for Volunteers to Make a Classified Collection of Architectural Plates for the Club Library," BAC Archives, (RG 035) BA Club Records, Scrapbook III.

Chapter 4

1. Quitclaim deed, February 11, 1910, BAC Archives, (RG 035) BA Club Records.
2. "Architectural Club's New Home is Opened," *Boston Journal*, January 1, 1911.
3. "Greet 1911 in New Home," *Boston Post*, January 2, 1911.
4. William Stanley Parker, "Secretary's Report 1910-1911," BAC Archives, (RG 035) BA Club Records, Annual Meeting, 1910/11.
5. William Stanley Parker, Secretary's Correspondence, BAC Archives, (RG 035) BA Club Records, Scrapbook II, folder 561-570.
6. William Stanley Parker to Anton Scherrer, April 26, 1911, BAC Archives, (RG 035) BA Club Records, Scrapbook II, folder 581-590.
7. Robert P. Bellows, "Class Committee Report [1913]," BAC Archives, (RG 035) BA Club Records, Class Committee, 1902-1916.
8. William Stanley Parker, "BAC Secretary's Report 1912-1913," BAC Archives, (RG 035) BA Club Records, Annual Meeting, 1912/13.
9. Parker "BAC Secretary's Report 1912-1913." The new clubhouse had its own kitchen, steward's quarters, and the steward and his wife to provide lunch. The contribution for lunch at this time was 30 cents, which, according to Parker, was well below cost.
10. Parker, "BAC Secretary's Report 1912-1913."
11. Robert P. Bellows, "Class Committee Report, 1913," BAC Archives, (RG 035) BA Club Records, Class Committee, 1902-1916.
12. "Boston Architectural Club Announcement for 1907-1908," BAC Archives, (RG 035) BA Club Records, Course Descriptions.
13. William Stanley Parker to Professor H. Langford Warren, December 19, 1910, BAC Archives, (RG 035) BA Club Records, Scrapbook II, folder 551-560. Parker sought to assure Professors Warren and Sabine (dean of the Graduate School of Applied Science at Harvard) that "the masque is quite a serious affair, which I have entitled an architectural morality play." The play he referred to was of course the "spontaneous appearance" of a cadre of Italian architects at the door during the Dedication ceremony on New Year's Eve, 1911.
14. William Stanley Parker, "Moving Picture Show," April 15, 1914, BAC Archives, (RG 035) BA Club Records, Lectures.
15. Carroll M. Bill, "Report of the House Committee, 1914," BAC Archives, (RG 035) BA Club Records, House Committee, 1904-1940.
16. William G. Perry, "Boston Architectural Club, Report of the Chairman of the Class Committee, Annual Meeting, October 2, 1915," BAC Archives, (RG 035) BA Club Records, Class Committee, 1902-1916.
17. "Boston Architectural Club," *Architectural Forum* (July 1922): 26-27.
18. Perry, "Boston Architectural Club, Report of the Chairman of the Class Committee, Annual Meeting, October 7, 1916."
19. H. Daland Chandler, "Boston Architectural Club, Report of the Entertainment Committee, Season of 1915-1916," BAC Archives, (RG 035) BA Club Records, Entertainment Committee, 1900-1943.
20. BAC Archives, (RG 035) BA Club Records, Scrapbook, 1915-1925.
21. "Boston Architectural Club," *Architectural Forum* (July 1922): 27.
22. "Intensive Training Course in Military Sketching and Map Reading" (n. d.), BAC Archives, RG 035 BA Club Records, Scrapbook V, 1915-1925.
23. Invitation, BAC Archives, (RG 035) BA Club Records, Social Events, 1910-1919.
24. "One hundred and thirty five club members enlisted . . . [the Atelier] closed its work at the Club and gave its last man to the 'Service.' Death took three of its best loved members, Gordon Kellar, who was Massier at the time of his enlistment, George MacElligott, for years a conspicuous and much loved student, and Wilfred O'Connor, a brilliant and popular member of the preliminary design class. . . . The other Atelier men, returned from service, wish to perpetuate the names of these three." "The Proposed Memorial," BAC Archives, (RG 035) BA Club Records, Atelier Memorial Committee, 1921.

Chapter 5

1. "The Proposed Memorial," BAC Archives, (RG 035) BA Club Records, Atelier Memorial Committee, 1921. This publication also includes an unrealized sketch for Memorial Library by F. R. Witton and an

appreciation of Robert Swain Peabody by his colleague R. Clipston Sturgis.

2. Joint Organization Committee, "Proposal for and Architecture Club," BAC Archives, (RG 035) BA Club Records, ca. 1922. The proposed arrangement is referred to as tentative with "no details. Personnel who served on the "Joint Organization Committee" included H. Daland Chandler, James Ford Clapp, Niels H. Larsen, and Lewis C. Newhall.
3. R. Clipston Sturgis, An Appreciation of Robert S. Peabody, "The Proposed Memorial," BAC Archives, (RG 035) BA Club Records, Atelier Memorial Committee, 1921.
4. "The Boston Architectural Club," *Architectural Forum* (July 1922): 27.
5. Robert P. Bellows, "Our Library," *BAC Bulletin*, December 1930.
6. *The Book of the Boston Architectural Club for 1920* (Boston: Boston Architectural Club, 1920), BAC Archives, Publications Holdings.
7. "Directors Meeting, January 31, 1923," BAC Archives, (RG 035) BA Club Records. "Moved and seconded that Mr. I. Kirchmayer be made a life member and that the Secretary in cooperation with Mr. Newhall send a letter of appreciation to Mr. Kirchmeyer for his many benefactions." Unfortunately we do not have a list of what those benefactions might include, but the BAC front door would be one item, we presume.
8. "Directors Meeting, March 30, 1923," BAC Archives, (RG 035) BA Club Records.
9. "Directors Meeting, August 5, 1924," BAC Archives, (RG 035) BA Club Records; *BAC Bulletin, December 1924*, BAC Archives, (RG 035) BA Club Records.
10. *BAC Bulletin, March 1925*, BAC Archives, (RG 035) BA Club Records.
11. "Directors Meeting, October 7, 1924," BAC Archives, (RG 035) BA Club Records.
12. "Boston Architectural Club, Directors Meeting, December 3, 1925" in BAC Archives (RG 035) BA Club Records. There was a controversy at this time involving the size of the BAC, which was limited to 400, according to the minutes. It was also determined in this meeting that the limit had never been valid and to throw it out. That paved the way to accept the 29 new members that had been proposed in October of the same year.
13. "Annual Meeting, Saturday, October 3, 1925," BAC Archives, (RG 035) BA Club Records.
14. Anonymous, "The Draftsmen's Alphabet," *BAC Bulletin*, February 1925, BAC Archives, (RG 035) BA Club Records.
15. Obituary, *Boston Herald*, 1925; "Summary of Assets, 1929," BAC Archives, (RG 035) BA Club Records, Annual Reports. The total of the Newhall bequest was \$9,607, according to "Bonds Purchased by Boston Architectural club, June 1, 1934," in Board Meetings.
16. "The Boston Architectural Club," *Pencil Points* (November 1925): 90. Bogner entered the Atelier of the BAC around 1922, about the same time as Cascieri and Edward Durell Stone. "Walter Bogner, Retired Professor of Architecture at Harvard; at 93," obituary, *Boston Globe*, June 20, 1993.
17. Arcangelo Cascieri, Oral History Interview, January 24, 1974, by Robert Brown of the Smithsonian Archives of American Art. He also had the following to say about the Conjunctive Sketch Problem: "I would say 2/3 of the schools in the country belonged to it and all the problems were written by the system and all the schools did the problems and the juries, the final juries were held in New York."
18. "Directors Meeting, June 1926," BAC Archives, (RG 035) BA Club Records.
19. "Directors Meeting, October 27, 1927," BAC Archives, (RG 035) BA Club Records.
20. Throughout, there had always been a committee in charge of overseeing the classes, sometimes referred to as the Class Committee or the Committee on Classes. In the earliest days of the BAC, the instructors of the classes formed the Committee. From around 1930 on, the Education Committee was in charge of steering the Educational plans of the BAC.
21. Edward Durell Stone, *Recent and Future Architecture* (1966), quoted in Bettina A. Norton, "To Create and Foster Architecture": *The Contributions of the Boston Architectural Center* (Boston: Boston Architectural Center, 1989), 70.
22. Annual Meeting Minutes, 1927/28, BAC Archives, (RG 035) BA Club Records.
23. "Directors Meeting, December 28, 1929," BAC Archives, (RG 035) BA Club Records.
24. "Annual Meeting, October 5, 1929," BAC Archives, (RG 035) BA Club Records.
25. *BAC Bulletin April 1929*, BAC Archives, (RG 035) BA Club Records.
26. "Annual Meeting, October 5, 1929," BAC Archives, (RG 035) BA Club Records.
27. "Annual Meeting, October 5, 1929," BAC Archives, (RG 035) BA Club Records.
28. "Summary of Assets," BAC Archives, (RG 035) BA Club Records, Annual Meeting, 1929.

Chapter 6

1. In "Report on Publishing 1931 Year Book," by the treasurer, various options for printing and advertising were explored. It was the advice of the treasurer that the BAC should "hesitate in consideration of a new book for 1931." Unfortunately, the treasurer also stated at the end of this report that "The main source of income is from the Year Book," BAC Archives, (RG 035) BA Club Records, Board Meetings. At the same time, the BAC was looking for ways to sell back issues of the Year Book, and the Board voted not to issue any Year Book for 1931, but to wait another year. "Board Meeting, February 5, 1931," BAC Archives, (RG 035) BA Club Records.
2. Annual Meeting, 1930, BAC Archives, (RG 035) BA Club Records.
3. "Entertainment Committee Report, 1928-1929," BAC Archives, (RG 035) BA Club Records, Annual Meeting 1930.
4. "Directors Meeting, March 13, 1930," BAC Archives, (RG 035) BA Club Records.
5. "Directors Meeting, May 29, 1930," BAC Archives, (RG 035) BA Club Records.
6. "Former Massier Ill," *BAC Bulletin*, December 1930, BAC Archives, (RG 035) BA Club Records.
7. "Members at School," *BAC Bulletin*, December 1930, BAC Archives, (RG 035) BA Club Records, *Bulletin*.
8. "Directors Meeting, January 29, 1931," BAC Archives, (RG 035) BA Club Records.
9. "Treasurer's Report, 1932," BAC Archives, (RG 035) BA Club Records, Annual Meeting 1932.
10. These figures are derived from directors meetings reports from April 5, 1932, to March 8, 1935, BAC Archives, (RG 035) BA Club Records, Board Meetings.
11. "Budget of the Boston Architectural Club, 1931-32," BAC Archives, (RG 035) BA Club Records, Meeting Minutes 1932-1943.
12. "Annual Meeting, June 5, 1933," BAC Archives, (RG 035) BA Club Records.
13. "Directors Meeting, October 30, 1930," BAC Archives, (RG 035) BA Club Records.
14. "Directors Meeting, September 15, 1931."
15. "Directors Meeting, December 15, 1931."
16. "Directors Meeting, February 20, 1932."
17. "Directors Meeting, April 5, 1932."
18. "Directors Meeting, April 5, 1932"
19. "Special Meeting Called by the President, September 15, 1932," BAC Archives, (RG 035) BA Club Records, Board Minutes.
20. "Directors Meeting, September 15, 1932," BAC Archives, (RG 035) BA Club Records.
21. "Directors Meeting, February 28, 1933."
22. "Illustrated Lecture by Mr. Ralph Adams Cram 'In the Island of Mallorca' to be held in the Great Hall of the Boston Architectural Club, Wednesday, May 3, 1933," BAC Archives, (RG 035) BA Club Records, Scrapbook.
23. In 1931 an Emergency Planning and Research Bureau was established to help find work for the unemployed in Architecture, *Boston Post*, March 21, 1935.
24. "Directors Meeting, January 28, 1933," BAC Archives, (RG 035) BA Club Records.
25. "Report of the Secretary of the Boston Architectural Club for 1934-1935," BAC Archives, (RG 035) BA Club Records, Annual Meeting, 1935.
26. "Report of the Library, Boston Architectural Club, June 3, 1935," BAC Archives, (RG 035) BA Club Records, Annual Reports.
27. Proposal submitted to Directors Meeting, March 29, 1933, by BAC Secretary Russell H. Brown and sent to board members in writing on April 5, 1933, BAC Archives, (RG 035) BA Club Records, Meeting Minutes, 1932-1943.
28. "Special Directors Meeting, April 5, 1933."
29. Proposal by Russell H. Brown and Bertram Buffey, April 5, 1933, BAC Archives, (RG 035) BA Club Records, Board Meetings.
30. "Club Trains Architects for Needs of Tomorrow," *Boston Traveler*, June 28, 1934.
31. "Unveil Plaque to L. C. Newhall," *Malden Evening News*, October 5, 1933.
32. On March 30, 1933, \$1,000 was received from the Newhall Fund into BAC receipts in 1931-32 and \$2,108 from the Fund in 1923-33. His bequest to the Club helped out considerably during the Great Depression, Budget Report, June 1, 1933, BAC Archives, (RG 035) BA Club Records, Board Minutes; "Comparison of Budgets, June 1, 1933," BAC Archives, (RG 035) BA Club Records, Board Meetings.
33. "Directors Meeting, November 23, 1933," BAC Archives, (RG 035) BA Club Records.
34. "Directors Meeting, January 26, 1934," BAC Archives, (RG 035) BA Club Records.
35. "Directors Meeting, September 21, 1934," BAC Archives, (RG 035) BA Club Records.
36. "Directors Meeting, November 16, 1934," BAC Archives, (RG 035) BA Club Records.

37. Charles G. Loring to the Members of the Club, November 1, 1935, BAC Archives, (RG 035) BA Club Records, Scrapbook.

38. "Directors Meeting, July 21, 1936," BAC Archives, (RG 035) BA Club Records.

39. Arcangelo Cascieri, Oral History Interview, January 24, 1974, by Robert Brown of the Smithsonian Archives of American Art.

40. BAC Archives, (RG 035) BA Club Records, Scrapbook.

41. "Directors Meeting, January 22, 1937," BAC Archives, (RG 035) BA Club Records. The text of the minutes actually reads: "President Richmond suggested a general amnesty of past dues for former members. . . . Mr. Chandler asked if it was fair to those members who had paid up through hard times. . . . He felt it unwise to let the bars down."

42. Arcangelo Cascieri, Oral History Interview, January 24, 1974, by Robert Brown of the Smithsonian Archives of American Art.

43. "Directors Meeting, March 5, 1937," BAC Archives, (RG 035) BA Club Records.

44. "Directors Meeting, March 5, 1937."

45. "Directors Meeting, January 7, 1938," BAC Archives, (RG 035) BA Club Records.

46. "Directors Meeting, November 8, 1938," BAC Archives, (RG 035) BA Club Records.

47. "Directors Meeting, June 30, 1938."

48. "Directors Meeting, October 4, 1939," BAC Archives, (RG 035) BA Club Records.

49. Arcangelo Cascieri, Oral History Interview, January 24, 1974, by Robert Brown of the Smithsonian Archives of American Art.

50. The process of handling the BAC mortgages was a very complicated and time-consuming venture, which is described in the Meeting Minutes of the Board of the Club (RG 035) in the BAC Archives. The particular meeting in which this "vote of thanks" took place was "Special Club Meeting, December 19, 1940," BAC Archives, (RG 035) BA Club Records, Meeting Minutes, 1932-1943.

51. "Directors Meeting, April 7, 1942," BAC Archives, (RG 035) BA Club Records.

52. *American Institute of Architects Journal* 14 (June 1942): 5-6.

53. The name change had been developing as a possibility for several years before it was finally adopted at the June 6, 1944, Annual Meeting. "Directors Meeting, 1943," Annual Meeting, June 6, 1944, BAC Archives, (RG 035) BA Club Records.

54. Arcangelo Cascieri, Oral History Interview, January 24, 1974, by Robert Brown of the Smithsonian Archives of American Art. According to Margaret Henderson Floyd, it was Ralph Rapson who realized Dean Cascieri's goal of bringing the Modern to the BAC. Margaret Henderson Floyd, "Arcangelo Cascieri: The Original Spirit Prevails," in Floyd et al., *Architectural Education and Boston: Centennial Publication of the Boston Architectural Center, 1889-1989* (Boston: Boston Architectural Center, 1989), 142-47.

Chapter 7

1. Annual Meeting, June 6, 1944, BAC Archives, (RG 035) BA Club Records.
2. *The American Institute of Architects Official Guide to the 2007 AIA Contract Documents* (Hoboken, NJ: Wiley and Sons, 2007), 32-33.
3. "Directors Meeting, July 27, 1945," BAC Archives, (RG 001) Board of Directors, Minutes.
4. In 1945 there were 35 members of the BAC in the Service. The Secretary's Report for 1944-1945 stated that prisoners of war at the time included Lts. Newton Anthony and Amos Shepard. Weston Clark had been shot down over Romania in August 1944 and had not been heard from since. Paul O'Brien and Merrill Green had been killed in action. Secretary Boisclair also indicated that "Gold stars have been placed on our service flag, in the Great Hall, for these two boys." Unfortunately nothing more is known of the BAC Service Flag. Bernard Boisclair, "Secretary's Report, June 1, 1945," BAC Archives, (RG 001) Board of Directors, Minutes.
5. "Mr. Alter made a motion that co-eds be admitted to membership in the Center with all privileges, educational and social. Mr. Albright seconded this motion and it was so voted." September 13, 1945, women were finally admitted. BAC Archives, (RG 001) Board of Directors, Minutes.
6. Annual Meeting, 1946, BAC Archives, (RG 001) Board of Directors.
7. Maureen Steele Bellows, remarks sent to narrator Don Brown, in his possession. See also, Maureen Steele Bellows, Toby Rapson, Jane King Hession, Rip Rapson, and Bruce N. Wright, *Ralph Rapson Sixty Years of Modern Design* (Afton, Minnesota: Afton Historical Press, 1999).
8. *Assessed Values of Real Estate in Down-Town Boston* (Boston: Boston Real Estate Board, 1946), 520.
9. Rose Walsh, "Prominent Architect Will Speak," *Boston Post*, March 18, 1948.
10. Educational Committee Report, 1948-1949," BAC Archives, (RG 001) Board of Directors, Annual Meeting, 1949.

11. Barbara Brooks Walker, "Girls From Far and Near Study Architecture in Hub," *Boston Daily Globe*, December 11, 1951.
12. Compiled by the narrator from BAC annual records.
13. Ruth Ganong, remarks sent to narrator Don Brown, in his possession.
14. "Directors Meeting, March 28, 1955," BAC Archives, (RG 001) Board of Directors, Minutes.
15. Grattan Gill, "Address to Alumni," Boston Architectural Center Alumni Dinner, May 21, 1981, BAC Archives, (RG 008) Alumni Association.
16. "Directors Meeting, January 8, 1959," BAC Archives, (RG 001) Board of Directors, Minutes.

Chapter 8

1. In 1957, the Boston Redevelopment Authority (BRA) was established by the Boston City Council and the Massachusetts Legislature. The BRA assumed the development powers previously held by the Boston Housing Authority and expanded them beyond public housing. In 1960 the City Planning Board was abolished and its powers were transferred to the BRA. The BRA's statutory authority was set forth in the Massachusetts General Laws, chapter 121B, section 4 in 1957 and Chapter 652, section 12 in 1960. Its broad development authorities include the power to buy and sell property, the power to acquire property through eminent domain, and the power to grant tax concession (under MGL chapter 121A) to encourage commercial and residential development. BRA Website, consulted 9/12/2012. http://www.bostonredevelopmentauthority.org/HomePageUtils/About_Us.asp
2. Robert S. Sturgis, "Urban Planning: Changing Concepts," in Margaret Henderson Floyd, *Architectural Education and Boston: Centennial Publication of the Boston Architectural Center, 1889-1989* (Boston: Boston Architectural Center, 1989), 113.
3. Sturgis, in Floyd, *Architectural Education and Boston*, 114.
4. Floyd, *Architectural Education and Boston*, 104.
5. "Directors Meeting, June 2, 1960," BAC Archives, (RG 001) Board of Directors, Minutes.
6. Russ Brown, "Letter to the Editor," in *L'Atelier* 3, no.1 (December 1960), BAC Archives, Publications holdings.
7. Annual Meeting, 1960, BAC Archives, (RG 001) Board of Directors.
8. *Glimpse through a closing door* (Boston: Boston Architectural Center, 1961).
9. Boston Architectural Center, *Blueprint for the Future*

- (Boston: Boston Architectural Center, 1961), 2.
10. Annual Meeting, 1961, BAC Archives, (RG 001) Board of Directors.
11. In fact, the response from Northeastern was that it would not at all be possible for BAC students to get a BA from Northeastern this way: "The University could not grant a degree in a special field when the principal work in that field had been done at another institution," William C. White to Charles R. Strickland, October 22, 1962, BAC Archives, (RG 001) Board of Directors, Correspondence 1960-1964.
12. H. Morse Payne, in Boston Architectural Center, "Competition Brochure" (Boston: Boston Architectural Center, 1962), 7.
13. Boston Architectural Center, "Competition Brochure," 3-4.
14. Bettina A. Norton, "To Create and Foster Architecture": *The Contributions of the Boston Architectural Center* (Boston: Boston Architectural Center, 1989), 38.
15. BAC Archives, (RG 002.01) Education Committee, Papers, 1961-1965.
16. Ashley, Myer and Associates, in John Morris Dixon, "Boston's Citadel of Architecture," *The Architectural Forum* (December 1966): 70.
17. Norton, "To Create and Foster Architecture," 39.
18. BAC Archives, (RG 040) Public Affairs, Conference, 1964. This conference was attended by "more than 500 architects from the Northeast, three West Coast states and seven states in between," Natalie Jaffe, "Architects Await a Changing Role," *New York Times*, December 7, 1964.
19. "Plans Set for New Architectural Center Building," *Ledger-Times*, March 18, 1965.
20. BAC Archives, (RG 002.01) Education Committee, Reports and School Records, 1966-1967 (2 of 2).
21. Bernard L. Goba, remarks sent to narrator Don Brown, in his possession.
22. Boston Architectural Center, "Dedication Booklet" (Boston: Boston Architectural Center, 1966).
23. Ashley, Myer and Associates, "A New Home," *The Boston Architectural Center Kiosk* (October 1966): 1.
24. Mayhew Seavey, "Interview," *The Boston Architectural Center Kiosk* 2 (November 1966): 1.
25. "Directors Meeting, May 22, 1967," BAC Archives, (RG 001) Board of Directors, Minutes. Bert Buffey retired at the May 8 Directors Meeting.
26. American Institute of Architects, "Citation of an Organization," May 15, 1967. BAC Archives, framed certificate.

27. David Jaquith, remarks sent to narrator Don Brown, in his possession.
28. Sandy Greenfield, Director of Education, Report presented at the Annual Meeting, 1968, BAC Archives, (RG 001) Board of Directors.
29. Bernard L. Goba, remarks sent to narrator Don Brown, in his possession.

Chapter 9

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